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THE TENTING SEASON.

WRITTEN FOR THE NEW YORK CLIPPER, BY MATT McARNO.

Now, in the happy flush of Spring,
The purple bloom of May,
The glory of the sawdust-ring,
The circus moves away:
And all the vans are painted bright,
The canvas rises clean and white,
Alas! ere many a day
The rain and wind and dust will turn
To dinginess their whole concern.

Ah, well-a-day! in many a town
The longing youngsters wait
To see the cavalcade come down
With grand and gaudy state;
To hear again the merry clown,
Whose wide success and high renown
The bills reiterate.
They only see the outer gilt,
Nor know the base on which 'tis built.

They laugh because the clown compels
Their laughter at his fun;
They never guess what sorrow swells
His breast when work is done;
They cannot see the grassy mound,
Where, in the cold and cruel ground,
He laid his little one;
He sees it, though—a tearful sight,
In those long journeys of the night.

The vaulter on the high trapeze,
In those who gaze from under,
By feats of daring he displays,
Excites the general wonder;
But little do the gazers guess
His utter, wretched lonesomeness;
Since, by one fatal blunder,
His comrade, falling from the swing,
Lay crushed and dead within the ring.

The bareback rider knows no fears,
He is so brave and proud;
He smiles complacent when he hears
The plaudits of the crowd.
They can't suspect that he has lain
For months upon a bed of pain,
And groaned sometimes aloud:
Last year he rode, and lost his hold
And fell—that story's briefly told.

But why go on? To those who dwell
Inside the circus-tent
There is no need that I should tell
How grief with joy is blent—
How every man must take his share
Of hope destroyed, of blank despair,
Of work and discontent.
The story is too old by half
To make you either cry or laugh.

But in the happy flush of Spring,
This purple bloom of May,
Each performer in the ring
Who gayly moves away
Enjoy a season of success
And long-continued happiness,
Before there comes a day
When wind and rain and mud shall turn
To dinginess their whole concern.

THE PRIDE OF PIUTE;
OR,
THE LOVE THAT WAS LOST.
A Story of the Sierras.

BY BARTLEY CAMPBELL.

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CHAPTER XVIII—CONTINUED.

It was the realization of their common grief, after they had laid Sarah Craig away, that drew Ruben and Pet nearer to each other, and before they separated that night, he said:

"You will stay here and keep the house, and it will be a home for us, some place to draw to if ever anything should happen; and, besides, father will need you more than ever—and then, when you settle in life"—and he was thinking of Joe, and the scene he had witnessed so long ago—"there is no reason why you should not continue to make this your home."

His words were wounding her, but she had learned the art of self-repression, and therefore no indication of it did not understand her silence, and so, after a pause, he went on to say that he did not mean this to bind her at all beyond her wish to remain.

"If you would rather go, and settle in a new home, do it; your happiness and his alone must be considered—everything else must be brought to conform to that."

"I'll remain here," she now said. "I am content to live here forever."

They then at that settled then; and when Joe came in, a half hour after, Ruben considerately went off up-stairs to bed.

He would have liked to have remained to chat with them of the old days, and to feel that the great world in which he moved had not drawn him beyond their love and sympathy; but he had a respect for the rights of lovers, and had no desire to intrude upon them in any way.

On the morning of the second day after Sarah's funeral Ruben signified his intention of going back to San Francisco.

Sandy tried to coax him to remain a day longer, until the fresh wound in his heart would become partly healed, at least; but Ruben's business would not permit of his staying longer, and this was impressed with him.

"You'll not be comin' to see us so often, Rube, I'm afeered, now that the ole woman's gone," said Sandy, holding his hand at the door, while Pet stood just behind him; "but try to sit up as often as ye can, for Pet an' me will be always glad to see you, an' tarring the ole thing misses too. The mountains will do her good."

He promised he would come the following July, and bring his wife with him, for she had taken a great fancy to Pet, and then he bade them all goodby and was gone.

At the stage-office he met Joe, and, taking him by the hand, he drew him out of the crowd and said:

"When you have made up your mind to marry, let me know. I want to do something for both you and her, and then you come down to 'Frisco, come down the Bay, and we will try and treat you right. Now, don't forget, Joe, will you?"

The stage had arrived, and Ruben was scrambling to a place on the box with the driver, before Joe could say that he was laboring under a serious mistake—that there was no possibility of such a wedding, and might never be—and that there was no love in her breast for anyone but one whom it was hopeless to love—even more than that, a crime.

Poor Joe! Not one in that bustling crowd knew that there was a martyr among them.

CHAPTER XIX.

SEEKING SURCEASE FROM SORROW.

Ruben arrived at San Francisco late in the evening. The boat had scarcely touched the long wharf when he leaped ashore. He was so eager to get home, so anxious to see Mabel again, that he did not wait to summon a cab. He imagined he could walk faster, and, the night being cool, the exercise would do him good.

They had never been separated for so long a time before. To be sure, he had written to her three times in the two weeks, and had only received one reply, and that a brief scroll full of complainings of the loneliness of her life; but now that he was so soon to see her again, he forget the momentary pang this gave him, and the severe homily he had made up his mind to read her on his arrival.

Yes; there should be only joy at their meeting; there should be no thought of reproof, no criminations—indeed, in the future she should be more to him than she had ever been in the past.

The house was dark, and the light in Mabel's room, which usually burned through the nights, was not visible when Ruben paused before his home. He never knew why it was, but a cold chill crept over him as he rang the bell. There was no response, and he rang again—this time quicker, louder, longer than before.

Presently a light gleamed over the transome, and a woman's face, which he recognized at once to be Mrs. Blake's, asked: "Who is it?"

What was she doing there at that hour? Perhaps Mabel was ill, and had sent for her, and this would account for his not having received a reply to his last letters. Yes; it must be so. Mabel was sick.

These thoughts flashed though his mind in an instant. Again Mrs. Blake asked:

"Is there anyone there?"

"Yes; I'm here—Ruben."

He thought he heard a sigh. The door was opened, and he passed into the hall.

"Well, and how have you all been, and how is Mabel?" were his first words. Have you been here all the time I was away?"

"These last four days," replied Mrs. Blake, a smothered sob in her voice.

"Was Mabel ill?"

"No; not ill."

"Did she expect me to-night?"

His foot was upon the stairs. Mrs. Blake laid a heavy hand upon his arm, and in a voice quivering with emotion said:

"Come into the parlor, Ruben, I want to speak to you."

Her manner more than her words frightened him. What could she have to say that would not keep until morning?

"What is it?" he asked. "Speak out! What is it?"

"Be calm, my dear boy, and prepare to bear it like a man."

They were in the parlor now.

"And if it is any consolation for you to know that I suffer, too, be assured of that fact, for my heart is breaking."

"Bear it like a man!" he gasped. "Bear what? What has occurred that you should be bowed in tears in this way, that you should not come, and speak to me—"

He stopped short.

"It isn't Mabel?"

He clutched the back of a chair for support, and grew pale as a ghost.

"Yes, it is Mabel; but she was tempted, and had not the strength to ——"

He sank in his seat and covered his face with his hands for a moment.

"Where is she?" he asked quickly.

"No one knows. They left no trace behind them, none at all."

"And the man—who was the man?"

"George Silsby—Mrs. Overton's brother."

He bowed his head lower, and a moan, a moan full of the keenest anguish, escaped him.

"The way we first heard of it," began Mrs. Blake after a time, weeping as she spoke, "one of the servants came to me and ——"

"Stop!" he exclaimed. "You needn't trouble yourself to tell me of the particulars of my shame and your child's infamy. It is sufficient to know that she has gone, that she went with a man whom it was almost unpardonable in her to even speak to, that she has turned her back upon all who truly loved her. But Fate will overtake her, let her fly where she will, even to the uttermost parts of the earth. Her sin will find her out, and as for him ——"

His eyes were full of the blaze of a baleful light, and, as he strode up and down the apartment, Mrs. Blake cowered before him. She knew it was not sorrow for his loss that had possession of him now; that would come later; but now he could only feel that he had been wronged, degraded, humiliated, and all through the one woman in whom he had centred all his love, from whom he had expected a far different return.

When she thought his passion had in a measure spent its force, she ventured to say that she had thought it best to remain here and see him; that she thought it was her duty to tell him herself, rather than have it come from a stranger's lips; she thought that in that case it would make it harder to bear.

He gave her his hand, and said very low: "I thank you." He was very much calmer now.

He walked to the window and looked out into the silent night, up at the calm stars, and tried to learn the first lesson in the great task of self-control.

For a full half hour neither spoke. Mrs. Blake sat dumb and motionless, her eyes red and swollen. She fancied she knew what he was suffering, and she wanted to comfort him, but did not know how to begin. She had a dim consciousness that there was no comfort for such trouble as his.

"I don't know what got into her head," she said at length. "She ought to have been happy and content; and to have gone off in this way with a man like ——"

"Don't mention his name," he said with a gesture of impatience. "I never want to hear either of their names again. They must never be spoken of in this house after to-night. Let this night be as a grave in which all memory of her shall be buried forever."

Another period of silence, and Mrs. Blake asked meekly:

"What do you intend doing, Ruben?"

"What can a man do with all the life and hope and faith crushed out of him?"

"But your practice?"

"And do you think I can go among men—honorable men, the husbands of honest women—and feel myself their equal again? Do you think I can live in an atmosphere of sneers and pity? No; there is no place for me but retirement, silence—death."

"!! no, Ruben, not that." She laid her hand gently upon his bowed head. "You should pray for strength, as I have done."

He shook off her touch, and said mockingly:

"I've been praying all my life, and what has it brought me?—pain, misery, degradation."

She shrank back, and he, seeing it, added bitterly:

"You think this blasphemy, but it is only truth. I want nothing more to do with society and canting hypocrisy. I have had enough of all this. Your daughter has cured me of a foolish illusion—faith in woman. I built my whole happiness upon it, thinking it a rock, when it was merely a quicksand."

She had no protests to offer, no reply to make, and he, after a pause, broke forth again:

"And this my reward for years of toil. While I worked, she wantoned; while I courted fame and honor, she won shame and infamy!" He wrung his hands helplessly, "She has left me a precious legacy; let me enjoy it alone!"

He walked out of the room and up the stairs, into the chamber that had lately been his wife's. Locking the door behind him, he turned on the gas and gazed around him. Everything was in its accustomed place. The aroma of its occupancy still lingered there—the work-basket, with its scarlet wool and silver thimble, and her little slippers peeping from under the bed, and her open toilet-case, and the scent of patchouli, which, in her hot haste, she had not corked.

Her picture, too, with its blue, innocent eyes, and waves of silken gold, looking at him from the easel on the dressing-case. All these reminded him of his present misery, rather than of his past happiness.

He lighted up the picture and looked at it intently. The scarlet mouth and dimpled chin and snowy throat were as beautiful as ever; but his heart was harder than when he had gazed upon it before, and so he took it from its frame of delicately-carved sandal-wood, and tore it into fragments.

There came no letters from Ruben, although Pet watched eagerly the arrival of every mail; and after a while, when the rainy season had spent itself, there came a rumor, pretty well authenticated, that Ruben Craig had given up his practice, and—well, in fact, he had taken the broad way that leads to ruin—gambling and drinking, and going to the dogs generally.

Everybody was sorry, of course, for Ruben had promised better things; but, then, the general verdict was that he should have had more strength than to permit the folly of his wife to pull him down in this way; he should have whistled her down the wind, so they said, and made his future secure. There were other women in the world besides Mabel, and plenty glad enough to take her place in his heart and home.

The men ventured to tell Ruben this, and he listened patiently to it all and shook his head, and said: "This is a case in which logic and reason have no voice. I feel no tenderness for her now. There is no wounded love in my heart. All that went out with her going, but I can feel the brand she stamped upon my brow yet; I can feel the iron of wounded pride in my soul."

Six months after Mabel's flight, San Francisco was thrown into a state of the wildest excitement. Crime, which had long held undisputed sway, and vice, which flaunted its colors defiantly in the face of law, had at last awakened justice. The written law had been set aside. A moral sirocco swept the city. Men who had gazed calmly upon murder stood aghast, terror-stricken at the work of death under the new regime. The haunts of crime were being searched for men whose deeds were almost forgotten. Thieves and murderers and gamblers and frail women fled across the bay and up into the mountains, as they would have fled from the grim, gaunt embrace of death itself. The field was ripe for the scythe, and the harvesters were ready for the work. The Vigilance Committee had possession of the city.

There were no threats of its coming, no note of warning, that evildoers might fly its red wrath. It came up out of the darkness of one night—came in such a shape that no one dared dispute its right to reign. It rose up in defense of life, but brought death with it. Its insignia were the gibbet and the halter.

All business was suspended. There was no time to think of anything but the work of vengeance. Crowds of idle people surged through the streets, feeding on the horror of the hour.

In one of the rooms of the Committee a herd of men were confined, awaiting their doom. All classes were represented. A Mexican boy, whose hands were red with blood, crouched upon the floor, his hands locked over his knees, a look of despair frozen in his face; a tall man, who had come all the way from New England to preach peace and goodwill, but who had developed a fighting qualities, stood against the wall, his arms folded across his breast, waiting calmly for his fate. A man with a blue scar across his face, who had been wont to boast of his bloody exploits, was trying to bravely meet the tragedy in which he was marked for the part of the victim. A yellow-faced Mexican was pleading among a party of wrangling countrymen, praying in Spanish. Armed men stood on guard at the doorways, and over all a lamp, suspended from a hook in the ceiling, threw a feeble, yellowish light.

From the room being on the ground floor, adjoining house a couple of rigid bodies were pendant, and the light from a lamp at the corner of the street, falling upon them obliquely, threw their horrid shadows at the feet of a group of prisoners, who could thus read, in fitful gleams, the number of the sands of their lives were swiftly sifting through.

Every hour saw the arrival of new prisoners.

Among others was a tall man with his coat buttoned about his neck. He had been arrested with a smoking weapon in his hand. He had shot in cold blood—so the news went—a gentleman with whom he had but a moment's converse, and, on being asked why he had done so, refused to answer.

So he fell into the hands of the Committee, and the wounded man had been carried to a hospital.

The light from the flaming torch shone down upon the newcomer's face as he lifted his hat, and brushed back his damp hair from his brow. It was Ruben Craig, and the man he had shot was George Silsby.

There was no sign of fear upon his face; the solemn countenance of the Sphynx could not have been more stoically indifferent.

The electric current flashed the news of Ruben's crime and arrest to Sacramento, and the stage carried it on that same night to Pioche.

Sandy was crushed when he heard it, and all he could do was to rock to and fro dismally, and thank the Lord "the ole womin wasn't alive to see this day."

But Pet met it bravely. There was very little time for grief. Tears were useless to arrest his doom, and something must be done. She never permitted herself to entertain the thought for an instant that Ruben could die in this way. She knew the grasp that held him was strong and merciless, and that she was only a weak girl; but she loved him, and around him she would throw the ægis of her powerful passion. Were they to kill Ruben, she would die also; and they would surely shrink from the shedding of innocent blood.

While yet the man who had brought the news lingered upon the threshold of Sandy Craig's bar, Pet had resolved to go to San Francisco. But she could not go alone, and must go too.

She found him in his cabin, seated before the fire—for he had not heard a breath of the direful intelligence—and she had to rehearse the whole story before he could comprehend it.

"Now, what do you want me to do?" he asked, seeing she was almost breathless with excitement.

"I don't know; we must go to him at once; this very night."

"But what can we do? You don't think they'll listen to us, do ye?"

"They must listen, they are human. They cannot refuse—at least, we can try."

"But I know how it will be."

"You hesitate?" Her eyes glared at him. "You would not stretch forth your hand to save him, while I—I, a weak girl—am willing to lay down my life for him."

She felt she was wronging him even as she spoke, and, turning to him suddenly, her whole manner softened, she asked:

"Do you love me, Joe?"

"I wish ye could look into my heart," he said earnestly.

"Then come and prove to me the sincerity of your passion. Will you?"

"Yes; I'll go with ye anywhere—anywhere, even to death."

They left that same night. No one knew of their going save Sandy, and he wanted to accompany them, but they would not hear of it.

CHAPTER XXI.

FOR HER SAKE.

The next day Ruben was arraigned before the Committee. They were disposed to be lenient in view of his former standing in the community, and, if he had had a reasonable defense, might have contented themselves with banishing him from the city; but Ruben was indifferent—some thought hardened—and refused to give any reason for his murderous assault, that they could not make an exception in his case, and so the penalty of death was pronounced against him.

With nine others he was to perish on the following morning. In the excitement of the hour the name of the wounded man had not transpired; therefore, there was no possibility of George Silsby's act in wrecking Ruben's happiness being pleaded in extenuation of the latter's crime. Indeed, his case was only one of many, and created little comment. Being a desperate character, it was necessary to purge the city of his presence—that was all.

When Pet and Joe arrived in the city, they went directly to the improvised prison, and applied for admission to see Ruben. It was refused; but the officer on guard, taking pity on Pet, who was crying bitterly, told her where she would find the president of the Committee, and he might give her a pass.

It was late in the night; but the streets were filled with people, and she had no difficulty in reaching the Committee-room, and finding the official of whom she was in quest.

He received her graciously, was sorry for the fate of her friend, but could see nothing in his case that could plead in mitigation of his sentence.

"But mercy," she pleaded.

"This is not the reign of Mercy, but of Justice," was his reply.

He could permit her and Joe, however, to see him; and this he assured her was not a common favor—indeed, it was the first boon of that kind that had been granted this far.

Armed with the scroll which was to pass them into Ruben's prison, they hurried back there and presented it.

The guard read it by the aid of a lamp which a comrade held, and, returning it to Pet, said:

"They'll take you down with a fresh batch at daylight; but I don't think your friend is among 'em."

"Send them off," she repeated. "Where?"

"To the other side ov Jordan, I guess."

He did not smile as he said this; there was nothing of levity in his looks. Even to the executioners this wholesale strangulation was a serious matter.

Pet shuddered and glanced upward. Immediately over her head four dead bodies swayed to and fro in the night-breeze.

"When do executions take place?" asked Joe.

"Just after daylight, when the Committee comes down."

"Let us go in," interrupted Pet; "the time is slipping away, and I want to see him so badly."

"You can't go in now," replied the guard—"not until the Committee comes, at daybreak."

"But I have so much to say, and ——"

"Can't help it, my good gal. Orders are orders, an' that's all we know here."

They found there was nothing for them to do but to wait, and they hovered walking around through the streets until the time for their admission should arrive, but Pet refused to move.

TO BE CONTINUED.

MY WEDDING-GOWN.

WRITTEN FOR THE NEW YORK CLIPPER, BY MRS. MARY M. DUNNIGAN.

Once I made a wedding-gown
Of the sheeniest silk
Ever brought to town;
And there, where the sunlight gleams,
I sewed the happiest dreams
Into the gathers and seams.

And into each silky fold
I shook in the glistening sun
There came a touch of gold,
The softest, creamiest look,
Like moonlight on a brook,
Or gilt-edged leaves in a book.

Trimming it over with laces,
And bows, and puffs, and frills,
I thought of the envious faces—
How the girls would sneer or frown
When I'm married in my wedding-gown,
Married me in my wedding-gown.

I waited long—he never came—
I laid my dress away.
Later on a stranger's name
Was borne to our home instead;
For my darling, my lover, was dead!
Cold and dark was his bridal bed.

And there in the drawer lying,
As I laid it away that day,
I hope when I am dying,
And they tell it in the town,
They'll open then the package brown,
And dress me in my wedding-gown.

BARNEY WILLIAMS:
STORY-TELLER, VOCALIST, MINSTREL, COMEDIAN.

WRITTEN FOR THE NEW YORK CLIPPER.

The biography of him who to the public was known only as Barney Williams, but whose title-deeds bore the name of Bernard Flaherty, is the record of a busy life. Born in Cork, Ireland, on Aug. 20, 1824, he came to this country in 1831. A brief period of his youth was passed in the office of the now defunct *Courier and Enquirer*, but the bulk of it was as errand-boy. His footlight experience began at the old Franklin Theatre, located at 175 Chatham street. After having been given various other titles, from Drury to Adelphi and Kemp's Lyceum, this little house ultimately became the Franklin Museum, and as such disappeared from view some twenty-two years ago, the site being now occupied by a bank and a furniture store, Nos. 183 and 185. Barney Williams was of the auxiliary force with which William Dinneford reopened the Franklin Theatre in the autumn of 1836. The season began on Aug. 1, extended into October of the following year, and was in many respects a memorable one. It was on Oct. 13, 1836, that Junius Brutus Booth, playing Sir Giles Overreach, made his first appearance at that house; it was on June 25, 1837, that in "Chances and Changes," that William Mitchell, subsequently of the Olympic, first played there; it was on Aug. 8 that Mrs. Herring there made her first entry as Kate O'Brien in "Perfection;" it was there, on July 19, that the late John Mickinson, father-in-law of Owen Marlowe, first appeared in New York, enacting Monsieur Marbleau; it was there, on March 1, for the benefit of Joseph Jefferson the second, that Master Charles Burke (to whose Rip Van Winkle, by-the bye, the present Joseph Jefferson played second thirteen years later, at the theatre one block below) appeared between pieces, singing "The Beautiful Boy;" and it was there, on Aug. 30, 1837, for the benefit of Master Titus, that the present Joseph Jefferson, then a boy, assumed his first individuality on the stage, engaging in a sword combat with young Titus. There is a legend that at the Franklin in 1836 Barney Williams played in "The Ice Witch;" but there is no accessible record of "The Ice Witch" having been put on there that season. Even if it was put on, it is likelier that he *appeared* in it than that he *played* in it, for he was then but twelve years old. During the season of 1839-40 he played for three months at the Franklin Theatre, and from there he went to Philadelphia, playing Paddy O'Rafferty and kindred characters at the Walnut, and receiving a salary of eight dollars per week. This too is mere tradition, and may or may not be susceptible of verification. It is an undeniable fact, however, that on July 28, 1840, for a benefit, he played Pat Rooney in "The Omnibus" at the Franklin Theatre, this city, and it is also undeniable that on Oct. 27, 1842, at the Chatham Theatre, under Charles R. Thorne's management, he played Jerry Murphy in "Bumpology." Having at last reached dates, we may now bid adieu to traditions.

Barney Williams did not cling to the legitimate stage, although he never wholly forsook it. In the Spring of 1843 he was a member of what was variously called "The Virginia Minstrels" (not the originals) and "The Kentucky Minstrels," at the Chatham Theatre. The season at the Chatham terminated on June 21, and he went to Vauxhall Garden, opening June 23, and on that and subsequent dates he was playing Sam Johnson the dandy negro in "The Virginia Cupid" to the Rose of Dan Gardner the clown, and Jack Robinson in "Jack Robinson and his Monkey," which he had previously played at the Chatham when the still living John Smith and the dead "Picaninny" Coleman and "The Great Western" (father of the sisters Helen and Lucille Negro) were the seasoned show-men, and on Sept. 11, 1843, Barney reappeared at the Chatham as one of the Kentucky Minstrels, and on the 18th again essayed Jerry Murphy, the Octavius Snowball on that occasion being W. G. Booth. On the following night, the benefit night, he did a sketch entitled by playing O'Smirk in "The Dumb Belle," and with the falling of the curtain thereon that particular band of Kentucky Minstrels dispersed, Booth going to Peale's and Barnum's Museums, and Whitlock to the management of Vauxhall, and Dan Gardner was appointed stage-manager. Leaving the vicinity of the old hayscales, Barney took his troupe, minus Jerry Bryant, to Castle Garden on Sept 8, and on the 20th of that month he withdrew from them, ceasing to be a "Brother Bones" preparatory to entering upon a starring career. On Dec. 16 he made his first appearance in Baltimore, at the Museum, in "Bumpology" and "The Irish Tutor," to a $46.50 house, his benefit realizing but $55.37. The figures are modest, but actors did not think of a month's engagement then as done but little better at this petite house. From there he went to Washington, Cincinnati, Louisville, St. Louis, Little Rock, Natchez, and possibly New Orleans, returning in time to "star" it in April at the Chatham Theatre, where, for his benefit, on April 28, he played Corporal Delaney in "The Rebel Chief" and produced the late Harry Grattan Plunkett's (then a mere sketch) "Fairy Circle, or Corney O'Carroll's Dream." On June 7 he joined the Ethiopian Minstrels, as an Irish vocalist, at the Coliseum, afterwards the original Miller's Assembly Rooms, though not the famous ones of a later date. When William Freer, on June 22, reopened the Richmond-hill as the Greenwich-street Theatre, Barney was of the company. But ruin claimed all seasons as its own in Greenwich street; and on Sept. 3, 4, 5, Barney was singing Irish at Castle Garden with the Ethiopian Minstrels again.

As it is now with Barney farewell forever to burnt cork and the circus arena, it may as well be mentioned here as elsewhere that the old Franklin Theatre, N. Y., was the cradle of negro minstrelsy; that parties of three—violin, banjo and tambourine—were performing together in 1842; and that Barney Williams claimed to have organized the third *traveling* troupe, which seems to have been the first in this vicinity having five performers, viz., himself as tambo, Bobby Williams with banjo, Gilbert Pell with bones, Robert Hoffman with violin, and Daniels with jawbone, Dick Slitter the jig-dancer joining them at Boston.

On Sept. 28, 1846, he began another engagement at the Chatham Theatre, closing Oct. 6 in Larry O'Gig in "The Robber's Wife." O'Rafferty in "Born to Good Luck," and Ragged Pat in "Ireland as It Is." The engagement was a conspicuous success, and Barney, always grateful, on Oct. 8 published a card thanking the management and the company for the manner in which they had severally placed his pieces upon the stage and acted them. Proceeding at once to Philadelphia, he drew large and fashionable houses at Peale's Museum, and thence went to Cincinnati, Louisville and New Orleans, closing in the last-mentioned city, at the American, on Jan. 9, 1847, and being succeeded by Junius Brutus Booth. After increasing his popularity on the return trip, he reached this city in July, and on Aug. 2 occurred an incident that first called his attention to the locality in which, many years afterwards, he laid out Kathleen Villa, his country-seat. On that date he gave the first entertainment probable known to what is now South Brooklyn. It was a musical melange, was given at Hamilton House, Fort Hamilton, L. I., and he had the assistance of Frank S. Chanfrau, who rendered his imitations of actors, and of George Bristow and H. Marks, instrumentalists. On Sept. 13 he started westward again on a tour comprehending Albany, Rochester, Buffalo, New York, Pittsburg, Cincinnati and New Orleans, in the order given. The New York engagement was at the Chatham, beginning Nov. 1, 1847, Ben De Bar and Henrietta Vallee being "stars" there at the same time. As the pieces produced during this engagement may be accepted as a true reflex of his repertory at that time, perhaps an enumeration will not prove tedious: "Teddy the Tyler," Terence O'Gallagher in "The Bashful Irishman," Jerry Murphy in "Sprigs of Ireland" (so-called), Paudeen O'Rafferty, Paddy Miles in "Limerick Boy," Paddy Murphy in "The Happy Man," and Sir Patrick O'Plenipo in "The Irish Ambassador," with which, on Nov. 8, his engagement terminated. On the return trip he finished at Vicksburg on Jan. 1, 1848, and from the Athenæum, Pittsburg, he went to the Arch-street, Philadelphia, and there celebrated St. Patrick's Day with "Born to Good Luck" and "The Irish Post." From the Adelphi, Washington, in April, he returned to this city, fulfilling no engagement here, but nevertheless making his first appearance at the Olympic, 444 Broadway. This was on May 12, 1848, when, for John Nickinson's benefit, he appeared as Sir Patrick O'Plenipo, a part that the late John Collins had for two weeks been making a feature of at the Broadway Theatre, five blocks below. The rivalry was as real as apparent, for both played the part on the same night. Barney now resumed his travels, and did not again appear at the Olympic until Jan. 26, 1849, when, for Levere's benefit, he essayed Mose in "A Glance at New York," for the first and only time, and also Paudeen O'Rafferty. Barney did not finish Mose, but his Paudeen in "Born to Good Luck," which came after it, made amends for the failure. On April 28, 1849, he began an engagement at the Chatham in "Born to Good Luck."

The year 1849 was an eventful one for him, aside from his Mose fiasco. Mrs. Charles Mestayer had been widowed May 12 of that year, and it has been recorded that on Nov. 24 she was wedded to Barney Williams, the marriage taking place between the pieces that the lady was required to play in at the Chatham Theatre. I distinctly remember that the marriage between pieces was a matter of theatrical chit-chat; but the date needs verification. Barney was still starring, and Mrs. Mestayer had begun at the Chatham on Sept. 10, 1849, as Kathleen in "The Poor Soldier." Barney closed in Boston on Nov. 17, and on Nov. 26 opened at Burton's Arch-street Theatre, Philadelphia, and he was probably in this city during the vacant week of Nov. 19–24. But on Nov. 24 Mrs. Mestayer played but one part at the Chatham, and that was Harriet in "Is He Jealous?" reappearing on the Monday following, Nov. 26, as Letty in "In Place and Out of Place." Barney, after closing at the Arch-street, opened Dec. 3 at the Holliday-street, Baltimore, thence to Pittsburg, and arrived in this city Jan. 13, 1850. On Saturday, Jan. 26, 1850, Mrs. Mestayer played Betsey Randolpho in "Josey the Spartan," A-lad-in in "The Female Guard," and Diamond in "The Female Forty Thieves." There was here a chance to wed between pieces, while there was none at all on Nov. 24. It is possible that the chroniclers have taken the date of the birth of their first-born as the date of their marriage, changing the year to 1849. Mrs. Mestayer's last appearance as such at the Chatham was on Jan. 26, and on Monday, Jan. 28, she and Barney Williams opened at the Newark (N. J.) Theatre, managed in those days by Frank Chanfrau. From there they went to the Baltimore Museum, on Feb. 4, thence to Washington and Philadelphia, then to New York (but not playing), next to Boston and Chicago, and finally back to New York. Their first appearances in this city as Mr. and Mrs. Barney Williams were respectively made as Ragged Pat and Judy O'Flaherty in "Ireland As It Is" at the Chatham, April 29, the engagement closing May 25, and they going to Albany. The second New York theatre at which the twain appeared together was Niblo's Garden, where, on May 7, 1850, he played Dennis in "Naval Engagements," and she sang "Independence Day," for the benefit of John Brougham. The Bowery was the third, Aug. 18 to Sept. 13, opening in "Ireland As It Is," and on Aug. 25 producing the new drama of "Shandy Maguire." The fourth was Brougham's Lyceum, where, on Sept. 11, Barney played for the benefit of the late Oliver B. Raymond. The fifth was the Broadway, June 21 to July 6, 1852, but playing July 7 for the benefit of E. A. Marshall, the manager. The sixth was Burton's Chambers-street, May 24 to June 4, 3 nights and 1 matinée and a benefit; and it is to be mentioned that, so early as 1853, they had declined the offer of $7,000 to play five months at the Marylebone, London.

Their first appearance upon their return from California was on June 25, 1855, at the Broadway, which they leased for the purpose; and there, on July 24, they brought out Harry Grattan Plunkett's "Fairy Circle," now amplified from the sketch it had been. Their engagement terminated on July 28, but on the 30th they played for the benefit of T. D. Rice. Albany next; Walnut, Phila., Sept. 24 to 28 (Friday); Boston Theatre, Oct. 1 to 20, having courteously relinquished five of their nights to make way for the late Mlle. Rachel the tragedian: Howard, same city, Oct. 23 to 27; Broadway, N. Y., Oct. 29 to Nov. 10, producing "The Modern Mephistopheles," also written for them by Plunkett, and in which Mrs. Williams sang the famous "My Mary Ann;" and at Baltimore Museum, Nov. 12. Here a special incident has to be recalled. On Nov. 28, Henry C. Jarrett played them at the Museum in the afternoon at seven P. M. in "The Irish Lion," and by special train conveyed them to Washington, where they appeared in "The Happy Man" at the National Theatre. The train was put through in fifty-four minutes, and the trip was the precursor of John Brougham and Jarrett's flight of Nov. 13, 1856, from the Bowery, New York, to the National Theatre, Philadelphia. The Williams closed at the National, Washington, Dec. 1, 1855. The latter part of that month saw them in New Orleans, and on Jan. 7, 1856, at the St. Charles Theatre, that city witnessed the popular drama of "The Fairy Circle" for the first time. They played for three weeks in New Orleans, and it was worth $6,000 to them. From the Crescent City they proceeded to Mobile and St. Louis; and in Barney's arms, on Jan. 28, at the Rastle House, Mobile, Joseph M. Field, actor, manager and author ("Straws" of *The Picayune* of New Orleans, and father of Miss Kate Field), breathed his last. After playing in Louisville, Cincinnati, and Philadelphia, on April 14 they returned to the Broadway, and during the progress of that engagement produced "Widow Bedott" (by H. G. Plunkett) and "X L, or the Female Forty Thieves," readapted to suit the locality. They closed May 31, but during the succeeding week they played two nights in Newark, N. J. Sailing from this city in the steamer Baltic, they reached Liverpool in the middle of June, and on the 30th, at the Adelphi, London, made their debut in England, he as Tim Moore in "The Irish Lion," and she as the Yankee Gal in "The Customs of the Country," their reception being overwhelming. On July 26, at the same house, they had their first benefit in England, when "Our Gal" was given for the first time in that country. On Nov. 3, 1856, they opened at the Liverpool Amphitheatre. They remained in that country upwards of three years, and also appeared in Dublin, Limerick, Edinburgh, Glasgow, etc. Their first appearance after their return home was on Oct. 17, 1859, at Niblo's Garden, N. Y., where they closed Nov. 26. They were last in England in 1872-3, returning home on June 5, 1873, and on Jan. 26, 1874, at the Walnut-street Theatre, Philadelphia, making their reappearance in America.

It is not necessary to particularize Barney Williams' successes in "The Emerald Ring," Gayler's "Connie Soogah," and a score of other pieces, as they are of comparatively recent date, although reference may be made to the fact that on Sept. 2, 1859, at the Chatham Theatre, she produced "Jenny Lind in America," and at the same time he figured as Barney O'Toole in "Barney the Baron." Nor is it necessary to dwell upon his management of the Broadway Theatre, Brougham's Lyceum and was finally called, except to state that that leaseeship, begun on April 1, 1867, and ending on April 28, 1869, resulted from an engagement the Williamses had begun there Feb. 25, 1867, under the management of George Wood. Their last appearance in that house, which had been that of the late William A. Moore, was also the last performance of all in that house, and the piece in which they appeared ("Ireland As It Was") was one that they played over eight hundred times during their first visit to England. Their last engagement in this city was at Booth's Theatre, beginning Dec. 13, 1875, and terminating Dec. 25. His last appearance on any stage was at the Arch-street Theatre, Philadelphia, Pa., Jan. 29, 1876, and the last engagement they attempted to fulfill was in Boston, beginning March 13 last; but Mr. Williams was forced by illness to return to New York without playing. Since attention must have already been directed to the number of benefits for which he volunteered, it may not be out of place, at the same time that it revives the Winter Garden in memory, to add that he appeared at that house on July 19, 1860, for the first time, and for the benefit of the late William R. Blake; and on April 25, 1862, for the benefit of the late Nathaniel Belden Clarke.

Although physically a mere atom, Barney Williams bristled with spunk, and could never be imposed upon, for he had been reared in a school that brooked no imposition. Besides having encountered the attrition peculiar to Catherine, Fulton and Washington Markets forty years ago, he had been a "runner" (he seems never to have been a member of the Fire Department) on old Engine No. 39, which during his time lay in Doyer street, near Chatham, and a short while before his time was quartered in St. Paul's Churchyard. He could handle his fists with the best of his weight, and it is not so many years since he was provoked into putting them up in Irving Hall, this city. Yet, if necessity called for it, he was willing to do more than double up his fists. Early in February, 1861, while he was playing at the St. Louis Theatre, he felt himself aggrieved at what he regarded as more than the professional incapacity of a brother actor, and a challenge from the latter was the result of an impassioned argument. As the challenged party, Barney named pistols, a closed room, and an intervening table, with none but seconds in attendance, and each principal to place his pistol hand close to the other's breast as possible. The challenging party was reputed to be a skilful marksman, and he protested against this departure from "the code." But Barney would not yield. There was no duel, and the Irish comedian "slept upon the field."

As an advertiser, he was always liberal, alike as a star and as the humble director of the Bowery Amphitheatre or Vauxhall Garden. Even when the management of the theatre at which he was playing was not on good terms with some particular paper—and disagreements of this character are too frequent—Barney would "take the bull by the horns," and independently advertise both himself and the theatre by means of "special cards."

As an industrious worker, he had always a worthy aim, which was to make ample provision for his relatives. His father, Michael Flaherty, was, I believe, a fruiterer and grocer in Duane street nearly forty years ago, and later was certainly a boarding-house keeper at No. 8 Doyer street and at 90 Bayard street, in which latter house he died on May 11, 1861, but his mother and three sisters survived, two of the latter respectively marrying Manus Kelly and George Bevins. As a householder, he first figured in 1854, when his city residence, of late years in Thirty-eighth street, was at 151 East Nineteenth, and in 1861 the same thing he became proprietor of Charley White's Melodeon, 49 Bowery. Aside from the many evidences of filial and brotherly regard he has furnished, he stands prominently forth as a man of liberal impulses. On Aug. 18, 1854, he gave $500 towards the Washington Monument Fund; and on March 17, 1874, he gave $250 to the poor of this city. These dates are given merely as marking out periods of time wide apart. Beneficence in a thousand ways filled up the interval. No cause found him a recognizant without his name, or the appeal was for the relief of a brother professional or the family of one, he was always prompt to respond, either by his talents or his purse, and his last response was in giving his check for $250 in aid of the Dan Bryant Memorial, in April, 1875. Religious institutions also found him a friend. One of his last acts in this direction was to endow the new Church of St. Agnes, in Forty-third street, with an altar-piece—a costly painting depicting "The Death of Christ," the unveiling of which was made a part of the Easter services on Easter Sunday, April 5, 1874. In February last that he proposed to erect a monument to the late James T. Brady, lawyer. This was no new inspiration with him. So long ago as 1853, when he was in New Orleans, he ordered the erection of a monument at Mobile, it could be had, but died that Summer of yellow fever, and whom he remembered as a dramatist and playw

NEW YORK CLIPPER.

SATURDAY, MAY 6, 1876.

TO CORRESPONDENTS.

☞ Letters seeking information rectified to only through this department; no answers by mail.

NOVICE, Trenton.—It is a very difficult matter to get on the stage. Managers have no time to spare to listen to the appeals of novices, and, therefore, it is next to impossible for a stranger to obtain an interview with a manager for the purpose of soliciting an engagement. Managing a theatre is quite as much of a business as keeping a wholesale dry goods store, and it has to be conducted on certain extent upon commercial principles. To get into commercial business you have to accept of a minor position at the nominal salary of $30 or $400 a year, and learn the business. As you progress, your salary is advanced, precisely such is the custom in a theatre. You are expected to play the smallest parts; often to go on the stage without having a word to speak, to do some particular business; and when you evince the possession of absolute talent you would then be entrusted with more important parts, and in that manner you would gradually rise in the profession. In no other way can a sure foundation be laid for future success. If you cannot get an engagement to play small business, go as a supernumerary. That plan will secure you access to the stage, and you will get familiar with facing an audience, and, by watching various performers around you, you can learn much. If you adopt this plan, it is not necessary to see the manager at all. You can make an engagement with the stage manager or property man, and you can always find him by asking for him at the stage-door of the theatre at night. If, after some few weeks' experience in that way, you then speak to the manager, you will find that he will then countenance you and possibly give you a chance in a speaking part. The reason of his change of manner is, that he sees you are in earnest, and that you have started in a proper way; for he knows that persons above reproach are particularly established theatres. There is another, and possibly a more expeditious way. Get an engagement with a traveling company to play anything and everything, and the people are few in number, your opportunities for advancement are correspondingly increased. You will make the acquaintance of professional people who will speak of you hereafter, and if you have talent it will be speedily developed. Preliminary study for the stage is of very little or no value, as you are apt to become a mere imitator of your instructor, and naturally copy faults as well as merits. Still, there are many things you might study which would be found of great value in your future career, such as dancing, which will teach you to walk gracefully; the general principles of elocution (but not from a professor of elocution), and both the small-sword and broad-sword exercises, which will inculcate grace of pose and gesture.

TORONTO, Toronto.—1. On Sept. 6, 1873, Eph Morris rowed in the scullers' race, for prizes of $200 and $50, in the international regatta held at Toronto, Ont. The race was won by Henry Coulter. Morris coming in second. 2. Money offered by a rowing club as prizes constitutes it, in the meaning of the amateur definition, public money, whether subscribed by the public or by individual members.

W. S. T., Washington.—1. That card was trump which was played as such, no matter what was turned up. There can, however, be but one opinion as to A, after he acknowledged that he selected the ace of clubs to be turned as a queer one. You say that clubs were played as trumps, that C held the ace of diamonds, the ace of clubs and both bowers; that he played the ace of clubs to the ace of hearts and lost the game. C could not possibly be euchred unless it was the joker game.

FRED BARTELLE, Colorado Springs.—Had you read THE CLIPPER regularly, you would have seen an account of that affair. To give the party mentioned a "showing up" would not help matters any, nor prevent a repetition of the occurrence. Upon the occasion of the Pueblo race, the Spring sports deserved to be bit, for they went there with the intention of bulldozing the Pueblonites in the same fashion in which they themselves had previously been taken in.

A CONSTANT READER, Norwich.—1. In a four-handed partner game of bribbage my opponent and myself scored, he made the count 28. The rest of the party called "a go," have two aces to play, and made the count 30. How many points should I score for them? 2. What constitutes a "19" hand? Nine points. Nine points. Nine points. If nothing can be counted is often called "19." This number cannot be held in hand or "crib."

COPYRIGHT, Albany.—1. You can dramatize any copyrighted book or novel that does not contain in the certificate of copyright the words "All rights reserved," or others to that effect. 2. Changing names, localities, and title in the case of a novel would avail you nothing in infringing upon it. 3. A play dramatized from a copyrighted book can be copyrighted by the adapter.

W. D., Syracuse.—Aside from any question as to whether or not Feb. 29 came within the four months, B won the bet, according to the wording of it, when he started for Jacksonville. Had the wording been that he would not reach Jacksonville before the result of the change, it might have been different. A man goes to England, for example, when he sails.

A. C. C., Detroit.—Both are ridiculous, and neither wins. There is such a thing as getting a point done too fine. When George Washington was born, it was Feb. 11, according to one calendar, and Feb. 22, according to another. Words will have to be put close together to make any money on this point.

TIM F. AARON.—Yes; Billy Edwards set to at 6:00 Broadway over eight years ago—first at Billy Kelly's benefit, with "Rocksey" and Patsy Sheppard, March 31, 1867; next at George Rooke's show, with Abe Hicken, Nov. 4, following; and, thirdly, at the latter's benefit, with Patsy Sheppard, Nov. 11, same year.

TRAPEZE PERFORMER, Chicago.—1. It would not be safe for you to attempt to learn to turn somersaults without the aid of a competent teacher. 2. French has no circus this season. 3. Trapeze business pays, if the performer excels. There is no great demand for such performers, the market being overstocked.

P. S.—There has been of no such challenge issued, so far as we are advised. The cable was worked to substantially that effect, however. There are no two players in France who could be backed for $10,000 a side, and there are no two players in America who could be so backed. It was simply March weather continuing into April.

BRUTUS, Macon.—1. You must apply personally to some manager of a theatre. Managers pay no attention to letters from people with whom they have had no experience. 2. Katie Putnam is not married. 3. The Wallace Sisters are at their country residences, near Keyport, N. J.

BILLY, Providence.—1. Dwyer and Sullivan fought for $10,000; Heenan and King for £2,000, the value of £1 being then $4.84. 2. He was seconded by Arthur Chambers and Jack Madden when he fought Hogan. 3. He could probably run a few hundred yards and be well and strong.

MAT P., Peoria.—There may be a train running on schedule time in this country at the *rate* of sixty miles an hour, but only for a few hundred yards at a time. We cannot find the time to make inquiries to decide a bet so indefinitely worded.

INNOCENT BOY, Hamilton.—1. High card, one pair, two pair, three of a kind, flush, full, and four of a kind. Straights and flushes are played by agreement, and their value varies. 2. Three queens and any pair beat three jacks and a pair of aces.

D. S., Cohoes.—1. F pays for one drink for S, and is himself entitled to a drink from S. But if the barkeeper will tolerate the "squating-off" principle, then F, drinking nothing, should pay for nothing. 2. Yes; the run should be scored.

J. R. LEVINS.—1. "3 and F are playing cribbage. The cards played fell in the following order: 4, 3, 2, 4, 1, 5. J then plays a 4 and claims a run of 3 and 2. F plays a 3. J then plays a deuce, and J says that is a run also. Is it?"—1. Yes. 2. Yes.

HARRY, Rome.—There are numerous boarding-houses in Philadelphia, Pa., patronized by professionals; but we prefer not to recommend any one of them as being the best. An inquiry there at any place of amusement will afford you information regarding the location.

W. B. SMITH, Prairie du Chien.—The fastest passage made by the steamer City of Brussels between New York and Queenstown, previous eastward, was 7d. 20h. 24m. The City of Berlin made the run in 7d. 15h. 48m., and the westward passage in 7d. 18h. 2m.

BARBACK, N. Attleboro.—R wins. The score being 7 to 6, 6 to 4 is nearer to it than 8 to 5. In the absence of any explanation, we can only assume that the essence of the wager was the proportion in which one club would beat the other.

N. W. N. W. PINOCHLE CLUB.—1. A wins, having called out first. 2. The call-out not having been made before the last card was taken in, is void. Add another 100 to the game, and then call out as soon as either makes points enough.

T. B. ODELL.—1. If our memory serves us, the nearest gas-works to the residence of Buckingham Palace is situated on the Horseferry Road, Westminster, and about one mile distant. 2. Gasworks are more generally built on the outskirts of a city.

CLIPPER READER, Sanford.—1. Parravicini & Corbyn, 49 Duke street, St. James, London, S. W., Eng. 2. Fred Abrahams is proprietor of the New Albion Theatre, Poplar, London.

M. C., Wilmington.—1. According to the New York rules, chickens take their age from March 1, and are chickens during the following fighting season of fifteen months. 2. The length of heels varies from 1½ inch to 2 inches.

ORMISTON, Peterboro.—We can give you very little encouragement. There are more ventriloquists now before the public than can secure profitable and steady employment.

SPORT, St. John, N. B.—A dog can have disease of the respiratory organs, just as a horse, and it is easily detected by the peculiar noise he makes in breathing. There is no cure for it.

L. AND C.—The Hartford nine, in their first game with the Bostons at Hartford last season, were all retired in the first seat, except that Cummings pitched and Higham was not in the nine.

J. S., Detroit.—Washington was born on Feb. 11; but we cannot say on what day of the week. Those who do not tell us what the other party has bet. Probably he bet on Feb. 22, which is also right.

HARRY M.—1. Apply in person to some manager of a variety theatre, and solicit an engagement. 2. $10 per week would not be too much salary to expect after making a successful appearance.

BIG, Buffalo.—1. Ballad-singers on the variety stage never play their own accompaniment. 2. There is no demand for ballad-singers who accompany themselves on the banjo or guitar. 3. No salary.

N. C. B., Savannah.—No answers by mail. The Grand Opera-house, Cincinnati, O., was formerly Mozart Hall, and is located on Vine street, directly opposite Wood's Theatre.

C. M., Baltimore.—1. The dealer's partner can order the trump down, and can play alone. 2. He must stand by his discard. In general principles, the partner of one who orders up should lead a trump.

NEWPORTITE.—1. Those are the names they prefer to be known by, and we prefer not to investigate the matter further. Ricardo made his debut in this city in 1868 with Kelly & Leon's Minstrels.

H. F. S., West Joplin.—1. A letter addressed to her in care of this office should reach her. 2. It was the same Stevie Rogers.

L. S. W.—1. The farce is called "The Happy Man." 2. Ed James, whose advertisement you will find in another column, published a book of authority on various games.

H. A. D., Brooklyn.—1. "The Heart's Musings" is here correctly punctuated, if it is used as a title—not otherwise. 2. "An American."

P. C. C., Watertoo.—1. The practice varies at pinpool. 2. The stroke does not count in the four-ball game. 3. He has a right to play his safety.

CASUALTY, Detroit.—1. He can take the two aces with a deuce. 2. Cards are usually dealt four at a time. 3. Any point can be counted at once.

B. AND MCC.—The exact height of Jim Mace, measured without his shoes, is, according to his own statement, 5ft. 8½in.

JOHN, WILLIAM AND HARRY.—We have neither the space to publish, nor the time to prepare, an accurate list of plays which have run forty nights or more.

J. F., Columbus.—It was consigned to the waste-basket because it was of too recent date, and not of sufficient interest to our readers to give space to it.

F. A., Quincy.—Address a letter to the proprietor of the sanitary drama entitled "The Drummer-boy of Shiloh," in care of this office.

B. R., Gettysburg.—He can shuffle the cards if he pleases; but the dealer can shuffle them after him, and then he must cut the cards to him.

F. L., Chicago.—Parties who publish such books are not apt to tell all they know, or the best that they know. You will have to purchase and take your chances.

HARRY DAY, Poughkeepsie.—1. We never express an opinion as to the relative merits of billiard tables. 2. The size of table mostly used is 5x10.

ADEL.—Performers receive from $20 to $50 per week and their expenses. 2. Programmers receive from $20 to $30 per week and expenses.

L. O. E.—You had better try the variety stage alone at first, and after you have achieved some success then look about for a partner.

W. D. C., Louisville.—Lotta was born in this city. There is a rumor that she intends retiring temporarily from the stage.

D. P., San Francisco.—We have not heard of her of late. A letter addressed in care of this office will probably reach her.

W. F. G.—1. A. E. Wright for Athletic. Rankin for Mutual. We do not know the others. 2. C. was out on the call.

C. E. H., Binghamton.—1. You will find the addresses of several sketch-writers in our advertising columns. 2. Cannot say.

BASEBALL.—The game in which the Unions of Morrisania won the championship was played on the Satellite Grounds, and with the Atlantics.

STEADY READER.—To complete the series, each League club has to play ten games with each of the other clubs in that organization.

D. M., Decatur.—Do not know of any photographer in Richmond, Va., who will supply theatrical photographs.

M. E. R., Portsmouth.—We cannot undertake to guarantee the standing of physicians.

A CARBONDALE BOY.—Jim Mace informs us that his exact height, without shoes, is 5 feet 8¼ inches.

STAR OFFICE, Washington.—Lawrence Barrett has been starring about ten years.

E. O. S.—Write to William M. Davis, Virginia City, Nevada.

J. D., Brooklyn.—1. Katie Pease and Freakness never ran mile heats at Jerome Park. 2. No answers by mail.

RECEIVED TOO LATE TO ANSWER IN THIS ISSUE.—PATS, C. K. P.; R. N., Philadelphia; and E. C., Philadelphia.

DISCLINED.—"We're Gwine Away," "Come Buy My Cabbage Hot."

W. C. H.—Their names were published in our issue of April 8, which you can purchase at this office.

W. H. L., St. Joe.—Great Britain is divided into 64 counties: England, 40; Scotland, 33; Wales, 12.

J. R. W.—Balfe the composer was born in Dublin, Ireland.

EUREKA.—Dan Donnelly defeated George Cooper, near Curragh Kildare, Dec. 23, 1818.

SUBSCRIBER.—No medals or prizes were awarded to any bands playing at the Peace Jubilee in Boston, Mass.

ALLAN GREY, Orange Valley.—See answer to "Novice, Trenton," in this column.

GREENBURG, Franklin.—He was not a manufacturer, and is no longer in the business.

K. M. C., Baltimore.—We are temporarily without a correspondent in your city.

CONSTANT READER.—We have no record of the age of either of the children named.

O. B. M., Philadelphia.—We think the bills were recoined, and are filed for future use.

APRIL, St. Louis.—A loser. Taking brandy in one's coffee, and sherry in one's soup, is drinking intoxicating liquor.

T. F. MCG., Chicago.—If you mean passenger railroad, the Baltimore and Ohio was the first.

R. F. F., Memphis.—O having made the trump, B could not play alone. No answers by mail.

J. A. T.—The Atlantic cable celebration occurred in this city Sept. 1, 1858.

HARLEM.—The Crystal Palace was burned late on the afternoon of Oct. 5, 1858.

F. MCC., Brockton.—See CLIPPER ALMANAC for fastest times.

J. H. R., Cincinnati.—Ole Bull is still living, and is now on an extended concert-tour in Europe.

SILK.—There is no belt emblematic of the P. R. championship of America.

CHESTNUT.—Send to Ed. James, as per advertisement, for Wood's "Physical Exercises," price, $2.

A AND B, Bath.—We cannot vouch for the correctness of the time mentioned.

T. F. B., Albany.—The Hartfords did not play for the professional baseball championship.

H. H. C.—Mr. Pursell, 248 Fourth avenue, is the secretary of the New York Amateur Baseball Association.

T. J. S.—Holdsworth is a regular player of the Mutual Club.

INK.—There was never any such office advertised in THE CLIPPER.

D. G., New Holland.—1. Farragut was Admiral. 2. General.

DUFFIELD, Albany.—A can close the game at once; but B, prior to playing a card, can exchange for the deck-head.

T. F. B., Albany.—1. Inquire at a hat-store. 2. The writing is fair, but the capitalization is too frequent.

THE MEMBER who tried to ridicule "Little Johnny Davenport" while the latter was being examined by the "Investigating Committee" must feel rather small himself, if he has had time to read the press comments on his undignified conduct. It is a question, now, whether these investigating committees are not more amenable to public censure than are the parties under investigation.

JUST ABOUT NOW, when vegetation is making itself apparent, it may be well to remark that the most unpalatable vegetable for children are *pa's nips!*

"OUR JIM" thinks that parties who agree to go on a piscatorial excursion are like the same persons on the way to dinner, because they're *going to meet and fish!* James is always sound on the victualing question.

IN ANSWER to two letters, one inquiring about the proper clothing for 4th of July, and the other asking which season was preferable, Jim's reply was the same to both, viz., that he thought *Summer suits best.*

NOW, IT IS the general impression that an able-bodied seaman is that, and nothing more; which it is a slander—because, wouldn't he make a *whole sailor* as a merchant?

TALKING of Moody and Sankey reminds us that it's pretty hard on the converted in savage countries; for everything they obtain they have to get *per "mission."*

NEWS OF THE WEEK BOILED DOWN.

*** On April 24: In the U. S. House of Representatives Mr. Blaine made a personal explanation denying the charge that he improperly received $64,000 from the Union Pacific Railroad Company.....The City National Bank of Chicago, Ill., went into voluntary bankruptcy, with liabilities estimated at $800,000.....News from abroad was to the effect that during the riots at Barbadoes, W. I., an enormous amount of property was destroyed, and that over forty of the rioters have been shot; that the Austrian Emperor had asked the Porte not to take action against Serbia and Montenegro, but to trust to his care for bringing about a peaceful termination of the insurrection; that the Egyptian troops have begun their homeward march from Abyssinia; that the Mukhtar Pasha, having received strong reinforcements, will make another attempt to revictual Nisic; that Mr. Disraeli, having declined to facilitate the discussion of Henry Fawcett's motion for an address to the Queen praying for her non-assumption of the title Empress of India before the Proclamation was issued giving it effect, Mr. Fawcett gave notice in the British House of Commons of a motion more stringently challenging the Government, amounting to a vote of censure; that the Porte has handed the Montenegrin declaring war upon Montenegro, to which action Russia strongly objects; and that the Porte had asked Egypt for auxiliary troops for the war, but that Egypt declined, only for the unification of the bonded and floating debt of Egypt; that the position of the British Government in the Winslow extradition case is supported by all the London papers in the impeachment of Count Von Arnim before the German High Court of State, for high treason, will begin May 11; that the Governor-general of Poland had tendered his resignation because the Russian Government refused to appoint one Polish-speaking Judge in every governing town in Poland; that M. Jourde, ex-Communist Minister of Finance, was expelled from Strasbourg; and that the new English double-turret ironclad Inflexible was launched at Portsmouth.....Gov. Rice vetoed the bill to legalize the marriage of James Parton, at Newburyport, Mass., as not being within the constitutional power of the Legislature.....Suicides reported: Obadiah Hopkins, aged 65 and wealthy, by shooting, at Hackensack, N. J.; Mary Sherman, in Cincinnati, O., by cutting her throat, and then unsuccessfully attempting her new-born babe; David Grant, by drowning, at Toronto, Ont.; E. D. Green of Shelburne, N. H., by hanging; J. A. Thompson, by taking carbolic acid, in Washington, D. C.; William Blackinton, Me., fell from a load of hay and broke his neck.....Henry Tinkham was fatally injured by being struck by a railroad train at Westfield, Mass.....William R. Cox, a policeman of Philadelphia, died from a pistol-shot wound inflicted by Joseph W. Harrar.....Losses by fire: The City Mills, Norfolk, Mass.—loss $50,000; the Court-house, Lake Shore, Ind.—loss $10,000; Anderson & Co.'s dry-goods store, and other buildings, Coxsackie, N. Y.—loss $10,000, partially insured; the Ulster and Delaware Railroad Company's machine shops, Kingston, N. Y.—loss $20,000, insured for $13,000.....John Bowden stabbed and dangerously wounded A. W. Gibbons and Lawrence Larkin, in this city.....David and Carl Middmore, indicted for arson in the first degree, were acquitted at Riverhead, L. I.; William Russell, a wealthy farmer of Roseville, Pa., whose attempt to murder his son-in-law, Horton Hurd, in September, 1875, resulted in the accidental death of his newly-married daughter Hattie, from a pistol-shot fired at Russell by her husband, who afterwards committed suicide, was stated to have left $1,000 behind him.

*** April 26: The Massachusetts Legislature refused, by a vote of 114 to 88, to pass the Parton Marriage Bill over the Governor's veto.....It was cabled that the foundering of the steamer Queanmore, from Brest, France, resulted in the loss of twenty-one lives; that, in consequence of the agitation in favor of amnesty, the French Government contemplates repressive measures; that the Imperial Board of Trade have concluded not to hold an official inquiry into the loss of the steamer Strath-clyde; that the Prussian Chamber of Deputies have passed the bill for the incorporation of the Evangelical Church with the Kingdom of Prussia;" that the Episcopate of the Christian Catholic Church of Switzerland has been established; that in asking military assistance from the powers to suppress the Herzegovinian insurrection, the Porte cites as a precedent the suppression of the Hungarian insurrection of 1849 by Russia; that the Turkish Government is exhausting its resources; that the prospects for the continuance of peace during the late Civil War, he and Judge Shellabarger, of the Judges of the Supreme Court of Ohio, and was a prominent Democrat in that State, April 17, aged 87.

DEATH'S DOINGS.

Weekly Record of the Decease of Prominent Individuals.

COMPILED EXPRESSLY FOR THE NEW YORK CLIPPER.

AIRD, Thomas—Scottish poet. Born at Bowen, Roxburgshire, Scotland, on Aug. 28, 1802, and educated successively at Bowden, Melrose, and the Edinburgh University. He succeeded James Hallantyne as editor of the *Edinburgh Weekly Journal.* From 1835 to 1863 he was editor of *The Dumfries Herald*, and at one time was a contributor to *Blackwood's Magazine.* In 1827 he published "Religious Characteristics," in 1845 "The Old Bachelor in the Old Scottish Village," and in 1848 a volume entitled "Poetical Works." "The Devil's Dream" is generally regarded as his truest poetical composition.—Great Britain, April 24, aged 76.

BYRAM, William H.—Born at Gardiner, Me., in 1801, and from 1822 to 1838 continuously followed the sea. He was one of the company that organized the Bristol line between New York and Boston, and also the line of steamers running between New York and Charleston. In 1858 he went to Pittsberg, and entered into the manufacture of coal oil, subsequently becoming a member of the firm of Brewer, Sill & Co.—Pittsburg, April 24.

BURNETT, Mrs. Maria H.—Relict of Charles J. Burnett, and daughter of the late Col. William Vredenburgh—Skaneateles, N. Y., April 24, aged 90.

BOARDMAN, Archibald—Of the firm of Johnson, Riis-don & Co., Philadelphia—there, April 26, aged 29.

BROWN, Richard S.—Sheriff of Ohio County—Wheeling, West Va., April 25, aged 42.

COOLIDGE, Mrs. E. W. R.—A favorite granddaughter of ex-President Thomas Jefferson. Her funeral took place in Boston, Mass., April 24.

DERBY, Dowager Countess of—Widow of the Earl of Derby, to whom she was married in 1825. She was originally a Miss Wilbraham, a daughter of the first Lord Skelmersdale—London, Eng., April 26.

DIXON, Hon. Archibald—Lieut.-governor of Kentucky under Governor Owsley, and subsequently U. S. Senator, completing the unfinished term of Henry Clay. His career in the Senate, during which he introduced the famous Kansas-Nebraska Bill, terminated his active political life. As an advocate of peace during the late Civil War, he and Judge John J. Critchfield were selected to represent Kentucky in the convention of July, 1863. Through his eldest daughter, he was the father-in-law of John Young Brown, Congressman-elect, from Kentucky—Henderson City, Ky., April 23, aged 74.

DWIGHT, Thomas—A well-known Bostonian, who formerly commanded the New England Guards—that city, April 28.

CORWINE, Richard M.—Formerly of Ohio, and a conspicuous lawyer of late in Washington, D. C.—that city, April 29, aged 63.

DONOVAN, Michael, M. R. I. A.—A noted Irish chemist and apothecary and author of numerous works upon "Domestic Economy," and of a "Treatise on Chemistry"—Dublin, Ireland, about April 15.

FRANCK, Leonard J.—Professor of Mechanical Engineering at the University of Pennsylvania—Philadelphia, April 22, aged 47.

GREGG, Dr. William—Philadelphia, April 28.

GILPIN, Chief Justice—Eminent lawyer and Judge in Delaware—Dover, Delaware, April 29.

GRAHAM, J. L.—U. S. Consul in Florence, Italy—there, about April 29.

HAVEN, Henry P.—Of New London, Ct., and formerly senior member of the firm of Haven, Williams & Co., formerly Williams & Haven. The house of Haven, Williams & Co., acting in concert with parties in San Francisco, had control of the Alaska seal-fishery, through a lease with the United States Government. As a politician, the deceased had served in the General Assembly of Connecticut, and was a Presidential elector on the Republican ticket in 1872. As the Republican candidate for Governor of the State in 1873, he was defeated—New Haven, Ct., April 30.

HAIGHT, David Henry—Formerly of the firm of G. L. & D. H. Haight & Co., wholesale grocers of this city—there, April 29.

HALSART, Cornelius B.—A veteran of the War of 1812—this city, April 28, aged 80.

HOPKINS, Dudley—An influential citizen of Hackensack, N. J. Committed suicide—there, April 27, aged about 65.

KORN, Henry—An old Philadelphia merchant, and a native of England—Philadelphia, April 22, aged 85.

KIEHL, John—Drygoods merchant in Philadelphia until about a year ago—that city, April 23, aged 73.

LIEPE, Dr. Armstrong—Philadelphia physician—that city, April 28, aged 46.

LAWRENCE, Henry R.—Well-known Philadelphia butcher—that city, April 24, aged 41.

LEADBEATER, Lucy S.—Widow of E. H. Leadbeater, and daughter of Dr. N. Dodge—this city, April 25.

MERRITT, John A.—Of the firm of Burchard & Merritt, extensive cattle-dealers east of the Mississippi River. He had accumulated a fortune estimated at nearly $2,000,000—Rye, N. Y., April 29, aged 71.

MICHIE, James—A native of Aberdeen, Scotland, who for forty years past had resided in Cook county, Ill. At various times he was a member of the State Legislature and of the Board of Supervisors, and Justice-of-the-peace. From being one of the founders of the St. Andrew's Benevolent Society of Illinois, he came to be the only surviving member but one—Summit, Chicago, recently, aged 68.

MORGAN, Mrs. Eliza A.—Widow of Capt. E. E. Morgan—this city, April 27, aged 60.

MCBAE, Mrs.—Burned to death—Toronto, Canada, April 28, aged 100.

MOWTOSEPE, George D.—Lawyer and politician of Towanda, Pa., and ex-Collector of Internal Revenue—there, April 29, aged 39.

MCCAULEY, Richard—Bookbinder and bookseller in Philadelphia—that city, April 22, aged 33.

MUIRHEID, Henry P.—Brigadier-general of the Pennsylvania National Guards, having been so appointed Nov. 5, 1875. He had served throughout the Rebellion, and at one time was provost-marshal of the Sixth Army Corps. Born in Pennington, N. J., in 1838—Philadelphia, April 28.

NELSON, Samuel—An old Philadelphia shipmaster—that city, April 23, aged 70.

NICOLL, Hannah M.—Wife of Dr. S. B. Nicoll of Shelter Island, N. Y.—this city, April 25.

PEASE, Mary Elliot—Wife of Richard H. Pease and mother of Mrs. Gen. William Warren of this city—Geneva, N. Y., April 25.

PHINNEY, Franklin—Son of the late Dr. Sturgis Phinney of Poughkeepsie—Jersey City, N. J., aged 47.

RIDER, Hon. James.—Jamaica, N. Y., April 30, aged 79.

SMITH, Dr. Horatio S.—Brooklyn, N. Y., April 27, aged 56.

SMITH, George Washington—Philadelphia lawyer, and in 1824 one of the founders of the Pennsylvania Historical Society. He was a son of Hon. Thomas Smith, who early in the present century was elected to the Judgeship of the Supreme Court of Pennsylvania—Philadelphia, April 22, aged 75.

STEVENS, Barney—Irish comedian. See portrait and sketch, and for obituary the City Dramatic Summary—this city, April 25, aged 51.

WHITE, Hon. Caleb—Born in Carthage, O., in 1794, being the son of Judge Isaac Long, a Judge of Hamilton County Court. Mr. White was one of the pioneers in Ohio, and was the peer and boon companion of Judges Spencer and Burnet and men of that stamp. He was a merchant of forty years' standing in Cincinnati, and was for many years a member of the old house of Glenn & Co., when he retired in feeble health to Louisiana—Shady Side, that State, April 17, aged 82.

WILSON, Laura J.—Daughter of Capt. Thomas W. Wilson of Brooklyn, N. Y.—that city, April 25.

THE TURF.

FIFTY-MILE MUSTANG RACE.

Particulars of the race between Nell H. Mowry and J. P. Smith, for $500 a side, distance fifty miles, each man to be allowed ten horses, and be required to change at the end of every mile, which was decided at the Bay District Course, San Francisco, Cal., April 23, are given as following in *The Call*: "The men were assisted by a numerous company of men of their profession, the direction of Smith's affairs being in the hands of a young man named Dabney, who proved such a proficient henchman to Mowry last year in a race similar to this. Mowry was represented by Charles Reed, who was in every way equal to the occasion. A considerable business was done in the pools, Mowry having the call at two to one. At three o'clock the judges ordered the riders up, and they set off with promptness for the race, which in itself presented little material for a description. The horses used by Smith were notably superior to those of Mowry; but he was deliberate to a degree in his mounts and dismounts, while Mowry threw himself from one horse to another, almost without losing his headway. By this means he was enabled to gain time to equal, or more than equal, the disadvantage in the speed of his horses. He was repeatedly timed, and occupied from three to five seconds in the change. At the close of the tenth mile Smith, in attempting to mount an evil-disposed bronco, received a severe kick just below the right knee, which made him precipitately lame, and which rendered him very stiff and sore before the finish. To this mishap he ascribes his defeat. With few exceptions, Smith led to the end of the fortieth mile. At this stage Mowry turned loose his choicest horses, and at the end of the forty-eighth mile was a full quarter ahead. Smith rode desperately to close it up, but without success, and Mowry came to the wire winner of the race and money by two hundred yards. The time was 2 hours 8 minutes. Mowry insists that he won the race upon his merits—that Smith's accident made no difference in the result. He has ridden several races of this character in this State, and made himself a reputation as a daring, skillful and plucky horseman. It is his intention to visit Philadelphia during the Centennial, taking with him a number of California horses, and there challenge any man or the whole world to ride against him in long-distance races. He will also astonish the quietly-disposed Grangers with some hair-raising equestrian performances not met with in any ordinary or extraordinary circus."

MATE AND BAY FINAL AT EPSOM.

During the past week two more of the American horses, Mate and Bay Final (the latter a full brother to Preakness) have made their debut on the English turf. Mate started in the City and Suburban Handicap at Epsom on Wednesday, April 25, one mile and a quarter, carrying 115lb, in a field of twenty-three runners. The race was won by the six-year-old horse Thunder, by Thunderbolt, carrying the top weight, 129lb, with three years, 72lb; and Isonomy, 3 years, 90lb, third. Bay Final ran very respectably; for, after running in front head-and-head with the winner, New Holland, for two miles, his want of condition told upon him, and he fell back into the rear. Mr. Sanford's horses continue to confirm the opinion previously expressed by Admiral Rous to their owner, that they lacked time in their preparation, and were not in proper condition to run—a judgment unanimously endorsed by the entire sporting press of England. After Bay Final's performance in the great Metropolitan race, it was the general opinion among the English turfmen that the American horses would be better suited over a distance of ground, as endurance rather than speed seemed to be their forte, and that Preakness' chance for the Ascot Cup, two miles and a half, was promising. This race, run in June, will be the next event for which any of the American horses will start.

RACING AND TROTTING NOTES.

The well-known trotting trainer James Dougrey of Troy, having been appointed Superintendent of the Grand Union Hotel Stables, got his string of fast horses by auction, the mare Bessie realizing $3,000, and Mary Lamb $2,000. Mr. J. B. Alexander of Wilmington, Del., was the purchaser of the former, and H. A. Blanchard of New York of the latter.....Charles Green of Babylon, L. I., has no less than thirty-three trotters in training, of which number seventeen have been in public trials.....Judge I. C. Guild of Tennessee has secured the services of Balankeel for the stallion season of 1876.....The fast trotting mare Rosalind, owned by Mr. H. N. Smith, will this season be trained by Dan Mace. She has now a record of 2:21¾.....Dr. Weldon the racing trainer sustained a severe loss last week in consequence of the stage-house burning in Fort Wayne, while taking a slow gallop, slipping and breaking his shoulder-bones, rendering him entirely useless for racing purposes.....The renowned race-horse Springbok arrived at Jerome Park on April 30 from San Francisco. He looks well, but has felt the fatigue of the journey considerably, having been fourteen days on the cars. Harvey, formerly of McDaniel's head-trainer, who took Springbok out to California last Summer, brought him back, and will train him for his season's engagements. Grinstead came back from the West along with Springbok, but will be trained at Point Breeze Park, Philadelphia.....Philadelphia will this season be the headquarters of the trotting horsemen. Ben Mace is at Point Breeze with Sensation, Hopeful, Orient, Nellie Walton, and a five-year-old by Jay Gould. M. Roden is there with Castle Boy and six others, and John Splann with a string of seven. The stables of John Turner, Mike Goodwin, and R. P. Stefanot are there also. Hunter has Lady Suffolk Park W. H. Doble has Lady Maud, Snowball, Gen. Howard, Scotland, Gipsy, and five others. Alden Goldsmith has Huntress, Sister to Huntress, Trio, Bateman, Effie Deans, Lady Morrison, Honesty, Oscar, Wildfire, Julius, and Alie. Fowler Galloway has Frank Ellis, Kate Dixon, and Grace Medium. Kindlan of Forty-year, the Killdeer, Robert Bonner's record, Prince Medium, Milton Medium, Hall's McAllister, and six others.

SALE OF KATIE PEASE.—The well-known thoroughbred racing mare Katie Pease, who, when the property of and trained by Colonel McDaniel, won so many victories on the turf, was sold at public auction in San Francisco, Cal., on April 29. It will be remembered that in 1874 Col. McDaniel sold her to Mr. A. S. Gage of Chicago for the large sum of $20,000, he purchasing and taking her to California expressly to run in the great four-mile-heat race for a purse of $25,000—a race which she won cleverly, beating Joe Daniels, Thadeus Stevens, and several others. After her win completely amiss, and was distanced in the four-mile-heat race this Spring over the Bay District Course, won by Foster. At the sale Katie Pease commenced at $1,500, the bidding rapidly running up to $3,850, at which price she was knocked down to Judge Moss of San Francisco. She is now six years old, and will make a fine broodmare. Her sire, Gregree, by Planet out of Minnie Mansfield by Glencoe, being unexceptionable. Her new owner intends to breed her either to Wildidle or to Joe Daniels, both of whom are by the same sire, imported Australian. Mr. Gage, at the same time, sold his trotting-mare Lotta Crabtree, by Blue Mountain, to Mr. Norfolk for $1,750, and his fast road-team, Lady Ashford and Dolly McMann, for $2,000.

A RACE DECLARED VOID.—In the great hurdle-race at Sandown Park, near London, Sir Charles Rushout's horse Arbitrator came in first. Arbitrator's sire was the American thoroughbred Umpire, formerly the property of Mr. Ten Broeck, and the first favorite for the Derby of 1860, won by Thormanby. The race was declared void by the stewards on the ground the horse had been started over the wrong post. Sir Charles Rushout claimed the stakes, and has served writs on the stewards, Sir John Astley and Mr. Chaplin, with a view of testing the matter in a court of law. At the same meeting Lord Marcus Beresford's horse Chimneysweep, ridden by himself, and carrying 159lb, won the Grand National Steeplechase, beating Palm (second), Sheppard (third), and three others.

THE BALTIMORE CUP.—The Maryland Jockey Club, by their determination to renew the popular race for the Baltimore Cup at their approaching Spring Meeting, gave satisfaction to turfmen and owners of racehorses. The entries closed on April 20, and are just announced. The cup in question is a sweepstakes for all ages of $50 each, half forfeit, with $1,000 added by the club; two miles and a quarter. The horses entered are Tom Ochiltree, Springbok, Stampede, Viator, Paladin, Oxmore, Osage, Lord Zetland, Kadi, The Hoaxer, Deadhead, Willie Burke, Joe Cerns, and Oreknob. A field of horses from the above lot is sure to produce a most exciting race.

FOALS DROPPED.—The chestnut mare Parepa Rosa, owned by F. W. Huriburt, Utica, N. Y., dropped a fine foal on April 5, 1876, got by Sunglint. His color is a bay, with black points, mane and tail, off hind-ankle white, near-forward heel and inside quarter white, with small star. He is a very strong and promising colt, and our correspondent thinks he is the first Smuggler foaled or owned in New York City.....Mr. Huriburt has very appropriately christened him Young Smuggler.....Fanny Osborne, by Volunteer out of a mare by American Star, dropped a colt by Phil Sheridan on April 15 at Mr. Levi Decker's, in Bellville, N. J. Dark brown, with white star in forehead.

DEATH OF AN ARAB BROODMARE.—Mr. J. W. Garrett, president of the Baltimore & Ohio Railway, last week lost by death his famous Arab broodmare Esnea. More than twenty years ago Esnea was imported to this country by the late Wm. McDonald of Baltimore (who formerly owned Flora Temple in her palmiest days), and, as the Arab Governor at that time prohibited the exportation of their blooded stock, he experienced great difficulty in getting Esnea out of the country, she costing him over $4,000 in gold. She leaves numerous descendants behind her.

STABLES AT SARATOGA.—Col. McDaniel's lot now at Saratoga comprises 26 horses, the best of which are Virginius, brother to Harry Bassett, Madge, Mattie A, Big Sandy, Sister of Mercy, Bragellon, Oysterman (once a steeplechaser, who is going to recommence his running career), and 13 two-year-olds. Besides the Colonel's stable, that of George Ayers has arrived at Saratoga. It comprises Wyndham, Ernestus Cornelius (the two-old colt by Baywood, dam Dot; and a three-year-old filly by Virgil, dam Fannie Butler.

TROTTING MATCH FOR $1,000.—A trotting match of mile heats, best three in five, in harness, for $1,000, has been made between the two fast horses Coroner K. and Sally Mack, to come off at Deerfoot Park, L. I., on Thursday next, May 4. Hiram Howe is training and will drive the Coroner, and William McMahon will handle the reins over Sally Mack.

SAM PURDY.—This fast California stallion, having completely recovered from his lameness, is coming East this Summer, and will be trained at Belmont Park, Philadelphia, for his engagements against the trotting stallions of the East. He will be in the hands of Orrin Hickok.

GOLDSMITH MAID.—Budd Doble arrived at Suffolk Park, Philadelphia, from California, on Wednesday, April 26, bringing with him Goldsmith Maid and several other horses. The "Queen of the

BASEBALL.

GAMES TO COME OFF.

May 2, Athletic vs. Mutual, at Brooklyn, N. Y.
May 3, Athletic vs. Mutual, at Philadelphia.
May 3, Chicago vs. Cincinnati, at Cincinnati, O.
May 3, St. Louis vs. Louisville, at Louisville, Ky.
May 3, New Haven vs. Hartford, at Hartford, Ct.
May 3, Yale vs. Bridgeport, at Bridgeport, Ct.
May 4, Hartford vs. New Haven, at New Haven, Ct.
May 4, Chicago vs. St. Louis, at St. Louis, Mo.
May 4, Louisville vs. Cincinnati, at Cincinnati.
May 5, Hartford vs. Mutual, at Brooklyn.
May 6, Hartford vs. Athletic, at Philadelphia.
May 6, New Haven vs. Yale, at New Haven.
May 6, Chicago vs. St. Louis, at St. Louis.
May 6, Louisville vs. Cincinnati, at Cincinnati.
May 6, Harvard vs. Taunton, at Taunton, Mass.

NEW HAVEN vs. MUTUAL.

The return game between these two clubs was played at Brooklyn, N. Y., on May 1. It was a cold, blustering, wintry day, and the attendance was therefore small. The game proved to be an easy victory for the Mutuals, owing to the comparatively poor support given to Nichols, centre field and third base on the New Haven side being weak spots in this game. Not a run was earned, and, but for a couple of errors in the last inning by Hallinan, the New Havens would not have scored a run. Pabor's fielding and Cassidy's base play were the features on the New Haven side, the latter leading at the bat, Hallinan and Start leading on the other side. The umpiring was excellent.

MUTUAL.	vs.	R.	I.B.	P.O.	A.	E.	NEW HAVEN.	R.	I.B.	P.O.	A.	E.
Craver, 2d b.		5	0	0	1	2	Fleet, 2d b.	1	0	2	3	1
Treacy, l. f.		5	2	0	3	0	Waitt, r. f.	1	0	1	2	0
Start, 1st b.		5	1	0	11	0	Pabor, l. f.	1	0	4	0	0
Hallinan, s. s.		4	2	1	4	4	Cassidy, 1st b.	0	2	10	2	0
Hicks, c.		6	2	3	6	1	Wright, s. s.	1	1	0	3	4
Booth, r. f.		3	3	1	1	0	Nichols, c.	0	1	5	4	3
Holdsworth, c. f.		0	2	3	0	1	Seward, c.	0	0	5	0	0
Mathews, p.		1	2	1	3	3	Nichols, p.	0	0	1	0	3
Nichols, 3d b.		0	0	1	4	0	Parsons, c. f.	0	2	2	3	1
Totals		31	14	27	35	11	Totals	4	7	30	17	12

	1	2	3	4	5	6	7	8	9	Runs	Base Hits
Mutual	0	0	0	0	0	0	0	0	5	5	14
New Haven	0	0	0	0	0	0	0	0	4	4	7

Runs earned—Mutual, 5; New Haven, 4. Two-base hits—Mutual, 1; New Haven, 1. Three-base hits—Mutual, 1; New Haven, 1. Passed balls—Hicks, 2; Nichols, 1. Wild pitches—Mathews, 1; Nichols, 1. Left on bases—Mutual, 6; New Haven, 6. Double plays—Hallinan, Start and Booth; Fleet, Cassidy and Waitt. Time of game—2h. 30m. Umpire—Mr. Wm. McLean.

HARTFORD vs. BOSTON.

The most exciting championship game of the present season was the first of the series between the above League clubs, played at Boston, Mass., April 29, in which the Reds sustained defeat by one run only, after ten sharp innings. The following detailed description is taken from *The Boston Herald*:

FIRST INNING.—Wright led off, as usual, hitting weakly to Bond, who retired him at first. Leonard got in a warm grounder to second, but, before he could reach the bag, the ball was in Mills' hands; and O'Rourke, after giving a chance on a foul-fly to Doug Allison, was put out by Cary to first. For the Hartfords, Burdock took first on three balls, went to second on an error of Morrill's behind the bat, and stole third handsomely. Here he was left, however, Remsen flying out to centre, Higham to left field, and Ferguson to first. The latter's hit was a hot liner, and was taken by Murnan with one hand, the catch being one of the very finest ever seen on the ground.

2. Murnan went out by Burdock to Mills; Schafer took first on three balls, and got to second while McGinley was being fielded out at first by Burdock; Manning got first on called balls, but was left on the bases with Schafer, Morrill going out on a hot liner to second. For the Hartfords, Cary led off with a safe hit and took second, while Bond was fielded out by Leonard to Murnan, the former making a beautiful one-hand pick-up in accomplishing the work. York got his first on an error, Cary going to third, and easily reached second. Mills went out on a short fly to O'Rourke, who made a fine running catch. Allison got his base on called balls, and filled the bases, but the three men were all left, Burdock going out on a fly to left.

3. Josephs went out on a soft hit to short stop; George Wright got in a corking hit to right field, then cleverly stole second, where he remained; Leonard got first on an error of Bond, who threw to third to prevent George getting there; O'Rourke sent a "sky-scraper," which was well taken by York; and Murnan was third out by Cary to Mills. For the Hartfords, Remsen lead off with a clean hit to centre, but in attempting to steal second was neatly doubled up by a beautiful throw of Morrill to Andy; Higham got first on three balls, and went to second, where he was left, on Ferguson's hard hit to Leonard, who again made a sure stop; and Cary closed the inning with a fly to Schafer.

4. Schafer struck a hot bounder and got first before Cary could field the ball, stole second, and scored on McGinley's hit to right field, who in turn got second by a poor throw by Allison. Manning hit safe to right field, scoring McGinley, and reached second on a muff of Burdock. Morrill went out on a grounder to first, Manning getting third on the hit; Josephs flyed out to Cary, and George was retired by Cary to first. Bond, for the Hartfords, went out on a hit to Leonard, who fielded the ball to Murnan. York struck safe for a bag, and went to second on a hit by Mills, who was retired by Andy to first; and Allison closed the inning by striking out to Morrill. Score—Boston, 2; Hartford, 0.

5. Leonard was retired by Cary to first; O'Rourke flyed to Remsen; and Murnan was captured in a similar hit to Higham at right. For the visitors, Burdock took first on three balls, went to second on an error of Morrill's behind the bat, and stole third handsomely. Here he was left, however, Remsen flying out to centre, Higham to left field, and Ferguson to first. The latter's hit was a hot liner, and was taken by Murnan with one hand, the catch being one of the very finest ever seen on the ground.

6. Schafer popped a fly, which was well taken by York; McGinley struck safe to right; but in trying to steal second was thrown out by Allison to Burdock, and Manning flyed to Higham. For the visitors, Cary went out by Leonard to Murnan; Bond on a foul bound to Morrill; York got first on a clean hit; and Mills was fielded out by Schafer to Murnan.

7. Manning got first on an error of Burdock, who made a hot grounder and stole second, and was declared out at third by the umpire. Morrill flyed out to Burdock; Josephs, reaching first, started for third on a two-baser by Leonard to right field, but was caught napping. For the Hartfords, Allison led off with a two-baser, sending the ball clean over O'Rourke's head at left. Jim fell in looking for the ball, which he recovered quickly, and by a magnificent long line throw caught Allison as he tried to go to third on the hit. Burdock got first on called balls, and reached third on a wild throw by Josephs to first, and came home on Remsen's safe hit. Higham got first on called balls, Remsen being forced to second. Ferguson hit a short, high fly, which O'Rourke got, but lost the opportunity of retiring Remsen, who was off second, by throwing poorly to Leonard. Remsen got home immediately after on a safe hit by Cary, and York closed the inning by flying to George. Score—Boston, 2; Hartford, 2.

8. George was out at first on a hit to Burdock; Leonard hit a warm one to Bond, who handled the ball well to first; O'Rourke hit safe to left, and stole second, where he was left, Murnan going out on a fly to Burdock. For the Hartfords, York flyed to Manning; Mills hit safe to first, and took second on Allison's hit, the latter being retired by Leonard to Murnan, and Burdock was fielded out by George to first.

9. Schafer, the first man, was retired on strikes; McGinley was retired by Burdock to Mills, and Manning was fielded out by Ferguson to the same bag. The Hartfords went to bat with the greatest confidence and a disposition to bat freely. Remsen flyed to Leonard; Higham sent up a foul which was misjudged by Murnan, being caught and put out by George to first; Ferguson hit safe to centre field; and Cary went out on a fly to Leonard.

10. This was opened in the midst of the greatest excitement. Morrill went out on a foul bound to Bond, Josephs hit safe, but attempted to steal second, and was put out, and George closed all chance for a run by being put out by Burdock to Mills. For the Hartfords, Bond was put out by Andy to Murnan, and York came in with a rattling two-baser to left field, and got third on Mills' hit to Josephs. Josephs suddenly surprised everybody by a wild throw, letting in a run. Allison closed the game by going out at first with the aid of Wright.

HARTFORD.	R.	I.B.	P.O.	A.	E.	BOSTON.	R.	I.B.	P.O.	A.	E.
Burdock, 2d b.	1	0	5	7	1	G. Wright, s. s.	0	2	3	2	0
Remsen, c. f.	1	2	1	1	0	Leonard, 2d b.	0	0	3	8	0
Higham, r. f.	0	1	2	1	0	O'Rourke, l. f.	0	1	2	0	0
Ferguson, 3d b.	0	1	1	1	0	Murnan, 1st b.	0	0	13	0	1
Carey, s. s.	0	0	2	5	0	Schafer, 3d b.	1	0	2	1	0
Bond, p.	0	0	1	2	0	McGinley, c.	1	0	7	1	0
York, l. f.	1	3	2	0	1	Manning, r. f.	1	0	1	1	0
Mills, 1st b.	0	1	15	0	2	Morrill, c.	0	0	3	1	1
Allison, c.	0	1	2	2	1	Josephs, p.	0	0	0	1	1
Totals	3	9	30	18	5	Totals	3	3	35	15	3

	1	2	3	4	5	6	7	8	9	10	Runs	Base Hits
Hartford	0	0	0	0	0	0	0	0	2	1	3	9
Boston	0	0	0	0	0	0	0	0	0	0	0	3

Total base-hits—Hartford, 13; Boston, 8. Bases on called balls—Hartford, 5; Boston, 2. Umpire, Mr. Knight of Yale. Time, 2h. 10m.

ST. LOUIS vs. CINCINNATI.

These two League clubs played their first matches this season on April 26 and 27, the Reds winning both games. The latter club has probably been underrated, and evidently means to come out nearer the top at the end of the season than had been anticipated. A large and respectable attendance was on the grounds, many ladies being present on both days. The gentlemanly deportment of the contending nines was also generally spoken of. This is just what is wanted to place professional playing on a reputable footing, and we look to the Chicago, Cincinnati and Louisville Clubs to "keep up the style" in this respect. On Tuesday the Reds lost the toss, and were sent to the bat, which, to their friends, boded ill. But they started out with four first-base hits on Bradley's pitching, after Kessler had struck out, and made one run. After this the playing was sharp on both sides. The Browns scored one run in the fourth inning, which tied the game. From that until the eighth inning goose-eggs filled up both nines' scores. But in the eighth (the Reds' favorite) inning they tallied another run, and won the game amid the wildest shouts from the crowd. The betting men, who had pinned their faith on the St. Louis predictions in regard to the great strength of the Browns, lost heavily.

CINCINNATI.	O.	R.	I.B.	P.O.	A.	E.	ST. LOUIS.	O.	R.	I.B.	P.O.	A.	E.
Kessler, s. s.	3	2	1	2	1	1	Cuthbert, l. f.	3	0	1	2	1	0
Booth, 3d b.	3	0	1	1	2	0	Clapp, c.	3	0	1	5	2	0
Gould, 1st b.	3	0	1	5	0	0	McGeary, 2d b.	4	0	0	1	1	0
Clack, r. f.	3	0	1	2	0	0	Pike, c. f.	3	1	1	1	1	0
Jones, c. f.	3	0	2	1	0	0	Biong, r. f.	3	0	0	4	0	0
Snyder, l. f.	3	0	2	1	0	1	Battin, 3d b.	2	0	2	2	2	0
Sweasy, 2d b.	3	0	1	2	0	0	Bradley, p.	3	0	0	2	2	0
Heifert, c.	3	0	1	4	0	0	Dehlman, 1st b.	2	0	0	9	0	0
Fisher, p.	3	0	0	0	1	0	Mack, s. s.	3	0	1	1	0	1
Totals	27	2	9	27	3	2	Totals	27	1	6	27	4	1

	1	2	3	4	5	6	7	8	9	Runs	Base Hits
Cincinnati	1	0	0	0	0	0	0	0	1	2	9
St. Louis	0	0	0	0	1	0	0	0	0	1	6

Runs earned—Reds, 0; Browns, 1. First base on errors—Reds, 2; Browns, 1. Out on three strikes—Reds, 5; Browns, 0. Flies caught—Reds, 21; Browns, 14. Umpire, Mr. Houtz, captain of the Covington Stars. Time, 1h. 50m.

The Brown Stockings acknowledged that the Reds outplayed them at every point, but claim that they lost through too much overconfidence at the beginning of the game. Of the Red Stockings, the outfielders played a faultless game. Snyder caught seven flies and one fine one-hand foul-bound. Jones had four flies, and took them all. One of them was a splendid low, running catch. Clack had only two flies sent to him, but did some sharp fielding. And Booth at third base did as fine and sharp fielding as was ever seen on a ball-field. Mr. Booth is one of the Reds' strong dependents. Gould played at first without an error, and brought back to the spectators remembrances of old-time games. Pearson, behind the bat, was errorless, and played in such a manner as to warrant the prediction that he will make the best catcher in the country. Fisher's pitching needs no praise. "The Cherokee" never weakens, and when Harry Wright says he is one of the best pitchers in the profession little can be added to the contrary. Sweasy and Kessler had very little to do, and, with one excusable error of the latter, held their own. The strength of the Cincinnatis is their new style of batting—nearly all batting from the shoulder. Of the Browns, Bradley's effective pitching was a point.

In the second game, on Thursday, April 27, the Cincinnatis were again victorious, and it was marked by a very exciting incident, which is thus described by *The Cincinnati Inquirer*: When the Reds went to the bat in the opening of the seventh inning, they had more confidence in themselves than would be expected under the circumstances. Indeed, it is their pluck which adds largely to their strength. After Fisher and Kessler had been retired, Booth got first base on an error of Bradley in throwing to Dehlman. He reached second on a passed ball by Clapp, when Charley Gould brought him home by a splendid two-base hit into centre field. The score now stood one to one, with Red stock in the ascendant. They retired the Browns without a run, and began on the eighth inning—"the wonderful eighth inning." Sweasy was the first man at the bat; he took first on a corker to right field. Pearson and Fisher followed, each with a clean, cracking base-hit. Three men were on bases, and not one out. The crowd almost went wild; but when Kessler sent another shoulder-driver full out into the field, and brought Sweasy home, it was too much for the spectators, and they stood up and yelled for glory—all but the few St. Louis gentlemen who came over and "coppered" their Browns. They couldn't have stood up if they had tried. After Sweasy came in, there were still three men on the bases and no outs. Booth, however, went out on a foul bound to Clapp. Then Gould stepped to the home-plate, while the crowd once more stood up and cheered lustily, and cries of "Home run, Charley," went up from a hundred throats. The recollections of old days, when Gould never failed to bring men home when they were on bases before him, came flashing across the minds of almost everyone present, and the hope that he would reassert his old reliance at the bat was strong. The remembrance of the almost ill-fated Union game in 1869, also, was recalled by the situation, when Gould, by a hard hit in the outfield, brought in three men and won the game by one tally. Witness the similiarity in yesterday's situation. Three men were on bases, two strikes had been called on Gould, everything was as still as society could make it, and people were almost holding their breath; then he batted a liner out into right field, bringing in Pearson and Fisher, sending Kessler to third and taking first himself. It was after this, even, that he made the masterplay of the game, and got in the famous strategy of Harry Wright's old club. While Clapp was at the bat Gould took occasion to run, and allowed himself to be purposely caught between first and second bases. And while he was talking McGeary and trying to run him down, and at the same time keep Kessler from getting home, the latter stepped upon the home-plate and tallied just as Gould fell a willing sacrifice for the sake of his club. As he came in from the field he met with such an ovation from the spectators as "Gould" alone can play deserved, and admiring shouts of "Gould! Gould! Gould!" were distinguishable above the ringing shouts of the multitude. In the ninth inning McGeary succeeded in making another tally for the Browns through two errors of Pearson. He ended one of the most brilliant and hotly contested baseball games ever played in Cincinnati.

CINCINNATI.	IB.	TB.	R.	PO.	A.	E.	ST. LOUIS.	IB.	TB.	R.	PO.	A.	E.
Kessler, s. s.	1	4	1	3	1	0	Cuthbert, l. f.	0	0	0	4	0	0
Booth, 3d b.	0	4	1	3	2	0	Clapp, c.	1	4	1	3	1	2
Gould, 1st b.	2	3	0	4	0	0	McGeary, 2d b.	2	6	1	2	5	0
Clack, r. f.	0	1	0	4	0	0	Pike, c. f.	1	2	0	4	0	0
Jones, c. f.	2	3	0	2	0	0	Biong, r. f.	0	0	0	4	1	2
Snyder, l. f.	0	0	0	4	0	0	Battin, 3d b.	1	3	0	2	1	0
Sweasy, 2d b.	1	4	1	3	2	0	Bradley, p.	0	0	0	3	2	0
Pearson, c.	1	4	1	2	2	0	Dehlman, 1b.	1	3	0	2	0	1
Fisher, p.	1	4	1	2	0	0	Mack, s. s.	0	0	0	3	0	0
Totals	8	27	5	27	6	6	Totals	6	18	2	27	10	5

	1	2	3	4	5	6	7	8	9	10	Runs	Base Hits
Cincinnati	0	0	0	0	0	0	0	1	4	0	5	8
St. Louis	0	0	0	0	0	1	0	0	0	0	1	6

Runs earned—Red Stockings, 4. First base by errors—Red Stockings, 2. Fly-balls caught—Red Stockings, 15; Brown Stockings, 8. Fly-balls missed—Brown Stockings, 1. Base on called balls—Red Stockings, 1. Out on three strikes—Red Stockings, 4; Brown Stockings, 3. Left on bases—Red Stockings 2; Brown Stockings, 7. Time, 2h. 30m.

A local journal, referring to the success of the Reds, says: "But the greatest victory of the Reds was not over the Browns, but over themselves. We refer to the splendid discipline and true gentlemanly conduct of every member of the nine in the field. It is with the most exceeding sense of gratification that we record for them what they so well deserve—praise for manly conduct on the field. It is this that will win you friends, boys, both at home and when you go abroad. It will also please the management of the club more than your superb playing. Keep it up throughout the season, and we promise you that warm personal friendship from Cincinnati's people which followed your predecessors, and which still goes out towards the memory of the gentlemen of the old Red Stockings. Your friends do not expect you to win all the games you play; and, whenever you are fairly beaten, you will have none the less friends if your conduct throughout is modeled by that of yesterday."

LOUISVILLE vs. CHICAGO.

The second game of the series between these clubs was played at Louisville on April 27 before a very large assemblage of spectators, who fully expected that the Falls City team would make a closer fight than they had done on Tuesday, but the result was a disappointment. It was made evident that thus far in the season the Louisville team find themselves decidedly overmatched by Spalding's party. The weather was very favorable, and after both nines had indulged in a little preliminary practice the coin was tossed, and, falling favorably for Louisville, Barnes took his position at the home plate and his delivery gave him the first easy grounder to-wards third, which Gerhardt gathered up; but a wild, high overthrow to first sent him around clear to third, and the Louisville boys became demoralized. Fulmer captured Anson's very high fly over second, and McVey also retiring on Carbine's good catch of his hard-hit line drive, left the chances against Barnes—who was still hugging third—scoring; but Hines' fine liner to right sent him in, and Spalding's grounder to second, which was well fielded and put by Somerville, closed Chicago's first inning with an unearned run.

Gerhardt led off for Louisville with a fine liner to centre, but Hines was on the watch, and the ball never reached earth. Ryan's easy grounder was fielded by Barnes to McVey, and, Spalding knocking a foul-bounder into White's hands, the side was retired scoreless—a feature that was duplicated and reduplicated until the close of the game. The second inning sealed Louisville's fate. Addy was sent to first on three balls. In trying to steal second, Snyder made a fine throw to Barnes, which caught the latter base sealed his fate then and there; but Somerville made a bad muff of it, and Addy breathed free. White sent him to third and took first himself. Peters knocked a grounder to first, and Carbine, in endeavoring to catch Addy, who was between third and home, made a dreadful overthrow to Snyder, and as a consequence no one was put out. Glenn's fly behind second was taken by Ryan. Barnes' solid hit to right was served by Bechtel in a similar way; but Williard, nailed on it, although Bechtel made a straight and correct throw to the home-plate to head him off. Anson knocked an easy grounder to the pitcher; but Devlin made a very wild throw over Carbine's head, letting Peters score, and landing Anson on third base, where he was left on McVey's foul fly to Snyder. Devlin led off with a solid line base-hit to the left of short, but in attempting to steal second was caught by one of White's throws. Bechtel and Fulmer were retired in short order, the one on a foul tip, and the other on a fly to Glenn at left. One more run was added to the Chicago score in the third inning, Spalding and White making base-hits, and a passed ball sending the former to third, and the latter's hit driving him home. The feature of the third inning was a one-handed foul-bound catch by Glenn of Barnes' liner, and this was duplicated in the next inning by Gerhardt on a similar catch of McVey's foul grounder. Peters scored the first error for Chicago by a muff of Ryan's grounder; but it amounted to little consequence, as the next batter was neatly caught in stealing second by White's throw to Barnes. From this time to the close of the game the most noteworthy plays for Louisville were a fine running catch in the ninth inning by Chapman, at left, of a long fly ball from McVey's bat, and an accurate throw to third in the sixth inning by the same player, disposing of White. The nearest approach that Louisville made to a run, and the point in the game that was best adapted to show off the fine fielding of Chicago, was in the sixth inning. Gerhardt was on first and Somerville on third, with two men out. Gerhardt ran down to second, the ball was quickly transferred from White to Barnes, and, no effort being made to put out Somerville, the ball was immediately sent back in White's direction, and arrived in time to catch Somerville as he was making tracks for home-base. This was as pretty and as quick a piece of work as was seen during the entire game, and was duly appreciated by the spectators. Two base-hits in the last inning, added by more errors for Louisville, increased the Chicago score three, and left the totals for both sides at 10 to 0.

After the third inning, all hopes for Louisville were given up, and the game to a great many ceased to be interesting. The wild throwing in this inning by the Louisville players in one or two innings, but especially in the second, are unaccountable. The boys were evidently on the "ragged," and it is questionably if they can do so badly again. Mr. Welsh umpired the game very impartially, and gave entire satisfaction to the two nines and spectators.

LOUISVILLE.	R.	I.B.	P.O.	A.	E.	CHICAGO.	R.	I.B.	P.O.	A.	E.
Gerhardt, 3d b.	0	1	2	3	1	Barnes, 2d b.	1	1	4	3	0
Ryan, c. f.	0	0	1	0	0	Anson, 1st b.	0	0	10	0	0
Chapman, l. f.	0	0	1	0	0	McVey, 1st b.	0	0	6	1	1
Devlin, p.	0	1	0	1	2	Hines, c. f.	1	1	1	0	0
Bechtel, r. f.	0	1	0	1	0	Spalding, p.	1	1	0	1	0
Fulmer, s. s.	0	0	1	4	0	Addy, r. f.	0	3	1	2	0
Carbine, 1st b.	0	0	12	0	1	White, c.	1	3	5	2	0
Snyder, c.	0	0	5	1	1	Peters, s. s.	0	1	2	3	1
Somerville, 2d b.	0	0	2	3	2	Glenn, l. f.	0	1	3	0	0
Totals	0	4	27	13	11	Totals	10	11	27	12	3

	1	2	3	4	5	6	7	8	9	Runs	Base Hits
Chicago	1	3	1	0	0	1	0	1	3	10	11
Louisville	0	0	0	0	0	0	0	0	0	0	4

Runs earned—Chicago, 2. Umpire, Mr. Welsh of the Louisville Olympics. Time, 2h.

PHILADELPHIA vs. ACTIVE.

At Reading, Pa., on April 22, the Actives encountered the Philadelphia nine for the first time this season, and sustained defeat. It was evidently Warren's day, judging from the manner in which he overthrew. Bocap, to atone for his bad playing in the Athletic game, played without an error, supporting Lovett admirably:

ACTIVE.	R.	I.B.	P.O.	A.	E.	PHILADELPHIA.	R.	I.B.	P.O.	A.	E.
Slott, 3d b.	0	0	2	2	2	Schafer, l. f.	1	1	4	0	0
Goodman, 1st b.	0	0	15	0	2	Nelson, s. s.	3	2	2	8	0
James, r. f.	0	0	1	0	0	Pabor, l. f.	2	0	4	0	1
Lovett, p.	0	0	1	1	1	Sheitzlein, 2d b.	0	3	1	0	0
Dillon, l. f.	0	2	2	1	0	Warner, c. f.	1	1	1	0	0
Bocap, 2d b.	0	0	2	3	0	Householder, c.	0	1	6	1	0
Waren, s. s.	0	0	0	7	4	Mason, r. f.	1	0	1	0	0
Rocap, c.	0	2	1	0	0	Zetlein, p.	1	0	0	2	0
Ressler, c. f.	0	0	1	0	0	Crowley, c.	1	0	4	1	0
Totals	0	2	27	16	13	Totals	9	9	27	13	0

ST. LOUIS vs. LOUISVILLE.

A game marked only by poor play on the part of the infielders of the local nine was contested by the above clubs at Louisville, Ky., April 29. The score:

ST. LOUIS.	R.	I.B.	P.O.	A.	E.	LOUISVILLE.	R.	I.B.	P.O.	A.	E.
Cuthbert, l. f.	1	2	1	0	0	Hogue, 3d b.	1	2	1	0	0
Clapp, c.	2	1	8	0	1	Hastings, c. f.	0	0	3	0	0
McGeary, 2d b.	0	0	2	2	0	Meyers, 2d b.	0	0	2	2	0
Pike, c. f.	2	1	0	0	0	Devlin, p.	0	1	1	4	1
Biong, r. f.	0	0	0	2	0	Bechtel, r. f.	0	0	0	0	0
Battin, 3d b.	0	1	1	2	2	Fulmer, s. s.	0	0	2	2	0
Bradley, p.	0	1	0	1	2	Snyder, c.	0	0	8	2	5
Dehlman, 1st b.	0	0	9	0	0	Somerville, 2d b.	0	1	0	1	2
Mack, s. s.	1	0	3	4	0	Totals	1	4	17	11	8

	1	2	3	4	5	6	7	8	9	Runs	Base Hits
St. Louis	2	0	0	0	0	0	0	1	3	6	6
Louisville	0	0	0	0	0	0	0	0	0	0	4

Runs earned—Louisville, 1.

THE STARS IN ST. LOUIS.

The visit of the Covington, Ky., Stars to St. Louis, Mo., has been the event in baseball there since the Browns went over to Cincinnati. After the defeat of the Stars by the Red Stocking nine, the Covingtons met the St. Louis Empires, April 28, and they took their revenge out of them for their previous defeat to the appended tune:

STAR.	R.	I.B.	P.O.	A.	E.	EMPIRES.	R.	I.B.	P.O.	A.	E.
Cummings, s. s.	2	2	2	1	0	Schimpser, 3d b.	0	1	1	2	2
Shoup, 3d b.	1	1	1	0	0	Murray, c. f.	0	0	2	0	2
Houtz, 1st b.	1	1	9	0	0	Spalding, 2d b.	0	1	2	4	4
McGorty, p.	3	1	3	0	0	Hoffman, s. s.	0	0	1	3	2
Golden, l. f.	0	1	0	0	0	McCaffrey, r. f.	0	0	0	0	2
Boughner, r. f.	1	0	1	0	1	McCall, p.	0	0	0	1	2
Jamison, c. f.	2	2	3	0	0	Firth, l. f.	0	0	1	0	0
Strief, 3d b.	0	0	5	1	1	Ring, c.	0	0	7	1	0
Flint, c.	1	2	7	0	0	McKenna, 1st b.	0	1	16	0	3
Totals	10	11	27	8	2	Totals	0	4	27	11	20

	1	2	3	4	5	6	7	8	9	10	Runs	Base Hits
Stars	0	0	2	1	0	1	0	6	0		10	11
Empires	0	0	0	0	0	0	0	0	0		0	4

Runs earned—None. Umpire, Mr. J. Simmons, Stocks. Time, 1h. 40m.

MUTUAL vs. NEW HAVEN.

The Brooklyn "Mutes" went to New Haven, Ct., April 29, and there easily overcame the local team, the game being characterized by unusually strong batting, the effect of which was aided by a high wind. Parsons of the Stars pitched for the New Havens the last three innings.

MUTUAL.	R.	I.B.	P.O.	A.	E.	NEW HAVEN.	R.	I.B.	P.O.	A.	E.
Craver, 2d b.	0	0	4	2	1	Fleet, 2d b.	2	1	3	5	1
Treacy, l. f.	2	1	2	0	0	Waitt, r. f.	1	1	2	0	0
Start, 1st b.	3	1	9	0	0	Pabor, l. f.	0	0	2	0	1
Hallinan, s. s.	4	3	0	5	1	Cassidy, 1st b.	0	2	10	0	0
Hicks, c.	2	3	5	0	5	Wright, s. s.	1	1	0	3	4
Booth, r. f.	3	3	1	0	0	Nichols, c.	1	1	3	4	0
Holdsworth, c. f.	0	2	3	0	1	Seward, c.	0	0	5	0	0
Mathews, p.	1	2	1	3	3	Nichols, p.	0	0	1	0	3
Nichols, 3d b.	0	0	1	4	0	Parsons, c. f.	0	0	2	0	0
Totals	15	17	28	14	10	Totals	5	6	30	12	9

	1	2	3	4	5	6	7	8	9	Runs	Base Hits
Mutual	0	4	3	0	0	3	0	0	5	15	17
New Haven	0	0	2	2	0	0	0	0	0	5	9

Runs earned—Mutual, 5; New Haven, 4. First bases on errors—Mutual, 8; New Haven, 3. Total bases on hits—Mutual, 23; New Haven, 15. Umpire, A. D. Ayres of New Haven. Time, 2h. 11m.

LIVE OAK vs. HARVARD.

These clubs played a tolerably interesting game at Lynn, Mass., April 29. Wild throws by Leeds and Tyng enabled the Live Oaks to count five runs in the fifth and seventh innings, which carried them out one ahead. The score:

LIVE OAK.	R.	I.B.	P.O.	A.	E.	HARVARD.	R.	I.B.	P.O.	A.	E.
Stratton, s. s.	2	1	3	6	1	Leeds, s. s.	1	1	4	4	2
Hall, 3d b.

AWAY FROM HER.

TO M. A. R.

WRITTEN FOR THE NEW YORK CLIPPER.

Away from her whose life is mine—
My brown-eyed beauty, young and fair,
With lips that shame the scarlet bows
That quiver in her silken hair—
Her heart a treasure-house of thought
That pulses to a saddened tune:
"Parted!" but soon will I return
To claim my royal rose of June.

How heavily the moments pass!
Though 'twere a sin to wish them gone;
I ask of day to bring the night,
I pray the night to die in dawn.
The sunny splendors of the time
Delightful not my heart, that waits
The moment that I may be free
To hasten to my lady's gates.

Away from her—away from all
That makes existence doubly dear.
I miss the tender voice, whose tones
Brought words of comfort and of cheer—
Kind fate has formed a Peri bright
To make a Paradise of life.
Time, hasten on, that I may claim
My dainty darling as a wife.

K.

A MESMERIC ROMANCE.

WRITTEN FOR THE NEW YORK CLIPPER,
BY J. WIGHT.

"How came you to be dubbed 'Doctor?'"

"*Dubbed* 'Doctor,' sir! Simply because I studied at a regular medical college, and obtained my degree in the usual manner."

"Then how came you to be connected with the dramatic business?"

"That explanation, sir, involves somewhat of a long story, which I have no present disposition to rehearse," was the somewhat sententious reply.

Doctor Stanton—or "Doc" Stanton, as he was familiarly termed—was a silver-haired veteran, with a rich pink face, and a nose of the true Bardolphian type. Never a performer behind the footlights, there were few positions in the front part of the theatre that he had not successfully "filled." His interrogator was a dandy young actor with brains, recently engaged at the Hesperian Theatre, and, though the Doc. admired the young fellow's industry and courage, he rather resented his easy-going familiarity.

Sunday following the conversation, a brief abstract of which is given above, Mark Godwin, our young Thespian, called at Doc. Stanton's boarding-house, on Fourteenth street, and asked him to come out for a walk.

"No, I'm obliged to you; I don't care to walk. I'm getting old and stiff and rheumatic."

"Perhaps you're like the boatman in Captain Marryatt's novel, Doctor."

"What was he like, sir?"

"Locomotion wasn't to his taste—gin was!"

"Thanks, sir——"

"Don't be offended, my dear Doc. I would as soon think of insulting my own father as yourself."

A few minutes after, the old man and the irrepressible boy were merry over a bottle of ripe old Bourbon at the younger's expense. Before long the "preface to the countenance" of the Doc was as much illuminated as the nose of the Friar of Orders, which served that holy man instead of a lantern; and it required no urging on the part of Mark to induce him to relate the following curious passage in his life-experience:

"I graduated at Trinity College, Dublin, and soon after came to this country and hung out my shingle in a picturesque little town in the Richmond. But, bless you, it was the worst place in the world for a medical man. Nobody was ever sick; and I was about to leave that offensively healthy place in disgust, when a singular piece of fortune overtook me.

I was summoned at midnight to a neighboring villa. The patient was a handsome—oh, not handsome! My God, beautiful! beautiful! My poor Blanche! My poor darling Blanche!"

The Doc. had burst into a paroxysm of tears. The young actor was puzzled to determine whether they were the result of alcohol or grief. Presently the old man composed himself and continued:

"She lay in a sort of trance—pale, motionless, deathlike. There was no pulse, and the motion of the heart was scarcely perceptible. Her father, a well-to-do widower, was half-distracted. I had not met him before, and his first greeting was not reassuring.

"'You are very young,' said he with cold severity.

"'Twenty-five,' said I. 'How wasth is trance induced?'

"Is the young lady subject to these fits?'

"Mr. Girard thought no more of my youth—he never spoke to me about my youth again, as long as he lived.

"The poor father's explanation was to this effect: That evening his daughter and himself had attended a lecture on mesmerism, followed by 'experiments and demonstrations,' by a Professor Paul Merode. The picture was uninteresting, but the experiments were marvelous. When, standing on the platform, the operator stretched forth his right hand and cried: 'Look steadfastly on me, all of you who wish to know what mesmerism is,' there was hardly a female eye in the whole hall but was riveted upon him. Mr. Girard gazed earnestly at the Professor for a minute or two; himself remaining, experiencing a curious sensation, he withdrew his glance.

"Meantime several ladies and gentlemen in the audience had dropped in what was apparently sleep. Perceiving this, the mesmerist cried in a loud voice:

"'Come this way!'

"More than a dozen of both sexes obeyed the summons. As if volition had vanished, they walked to the platform like so many sheep. Mr. Girard was so astonished at the singular spectacle before him that, for the time being, he was unconscious of the presence of his only daughter. Suddenly he was recalled to himself—shockingly recalled to himself! Blanche had jumped upon her feet, and in piercing, thrilling tones at which he surprised and horror of myself and the domestic, she seemed to swoon away, crying as she fell back on the sofa:

"'Oh, don't murder him!'

"Then she had been carried to her chamber, where she had become my first patient.

"Mr. Girard and I kept a close vigil over her for an hour or two. Then the poor old man's head dropped on his breast, and he fell into a profound slumber. It was very unprofessional, I must admit—it was a terrible breach of duty—an inexcusable mistake; but I, too, fell asleep. O God, how dearly I have paid for that sleep!

"When I awoke it was daylight—five o'clock on a fine May morning. The birds were twittering in the shrubbery outside, and Mr. Girard was proclaiming the depth of his slumber by a continuous snore. The patient—I rubbed my eyes. The patient was gone. I felt deeply ashamed. Doubtless she had recovered and gone forth into the morning air. What would she think of me in my role of family physician? I could have wept for very shame and mortification. I sat down without awaking the old gentleman. When she returned I would pretend that I saw her, but deemed it best not to speak to or interrupt her. While I was preparing an elaborate explanation, the door opened and she walked quietly into the room, and, without so much as looking at either her father or myself, proceeded to divest herself of her walking-suit and underclothing, preparatory to seeking repose on the bed.

"I was overwhelmed with surprise and shocked at the indelicacy of the proceeding.

"'Miss Girard!'" I remonstrated.

"The words awoke her father, but produced no effect upon her, and she hastened to bed, while I rushed to the door.

"'What is the matter? How is she now?' the old man asked.

"I knew not how to reply. I looked around at the patient. She was as still and deathlike as when I first saw her. I determined, for the sake of my own reputation, to prevaricate.

"'There was a movement that I hoped indicated a favorable turn,' I replied.

"He stepped to the bedside and looked earnestly at her for a minute or so.

"'She is not so pale, I fancy,' he said. 'Do you think it best to send for a physician?'

"I replied that at present I did not deem it necessary.

"During the forenoon she recovered consciousness, but seemed puzzled and abstracted. For several days she sought solitude and retirement; but in a few weeks she regained all her former vivacity, beauty and vitality. I saw little of her for several months; but my connection with the Girard family was the stepping-stone to a remunerative practice among the wealthy ladies of the district.

"Months after I was again summoned to the bedside of Miss Girard. She was very sick; but her stomachic derangement was amenable to some simple remedies. She was very grateful and very kind to me. After this I used to see her more frequently. She was an accomplished and enthusiastic musician, with a voice as sweet and ravishing as Apollo's lute, and I frequently was present at their social reunions. I used to imagine that she had grown lovelier since her illness, that her touching beauty had become more radiant in its fuller development. I may as well confess that I adored her—idolized her—would have died for her. But I kept my secret.

"One day, as I was entering the Girard villa, the domestic, a respectable-looking, middle-aged woman, said to me;

"'Doctor, do you see any change in Miss Blanche?'

"'Change? What do you mean?'

"'I mean just what I say, Doctor. I have had a good deal of experience, and I feel uneasy about her.'

"'Why? So far as my observation goes, she looks more robust and beauti——good-looking I mean, at present, than at any time during my acquaintance with her.'

"'That's the very thing I am a-speaking of. Seems to me, you, as a larned man, ought to know how all those good looks and robustness comes.'

"'Good God!' said I in a whisper, as the horrible insinuation revealed itself; 'you can't mean, woman, that—that——'

"She nodded knowingly and went her way.

"I was staggered, stunned, paralyzed, for a few seconds. Then I shook away the foul slander, and determined to labor for that foul-mouthed woman's speedy discharge.

"Blanche was alone when I entered. I looked at her as if I would discover the inmost recesses of her nature—of her heart. We commenced a kind and confidential conversation. She was as pure and innocent as the spring snow-drop, and conversed about herself with an unreserve that was almost childish.

"The woman was right!

"Charge and countercharge followed the innocent gossip.

"'Leave this house, sir, instantly; you dastardly, contemptible, sneaking coward!'

"Yes; she meant me, and she looked like a Medea or a Pythoness.

"'What is that, Blanche? What does this scene mean? Doctor Stanton, will you instantly explain this extraordinary tableau?' I deemed you a gentleman.'

"O father, he has insulted your daughter in the vilest manner!' cried the young lady, bursting into hysterical tears.

"'So help me God, I have not!' was my firm reply. 'Remove Miss Girard, and I will explain all.'

"'I hope you will, sir,' said he, throwing me a scorching, withering glance as he led her from the room.

"When he returned he carried a morocco case in his hand, which he placed on the table with a significant look, which, however, was quite lost upon me. I was suffering too much to care for any earthly torture or emergency at that moment.

"I informed him of my discovery with tears in my eyes and a husky voice. I could not control myself.

"The old man staggered as if shot, and for some seconds was speechless.

"'You are—an—infernal, damned liar!' he gasped, and then fainted away.

"I telegraphed to New York, and three hours afterwards Professor Pulleyn arrived.

"Blanche bitterly reviled him; but the Professor was firm, and, when he left, a dark pall of sorrow descended upon the house.

"The remembrance of the days that followed is buried in my breast. Long, heart-rending conferences between her father and myself; the vehement declarations of Blanche that her purity was unsullied; the overwhelming evidence constantly accumulating of her condition; the misery, the wretchedness, the dishonor and the shame, rendered the once cheerful villa a perpetual scene of desolation and mourning and woe.

"It was finally decided to dispose of the house and its contents at auction. Afterwards the blighted father, the drooping daughter and I left America for Europe. On the borders of Lake Lucerne Blanche felt the pangs of maternity; but the mysterious waif never saw the light of this world. The poor mother was buried by the lake, and for two days lay solemnly poised between time and eternity that the breath of a zephyr might have turned the scale.

"During this period, when the very portal of the tomb yawned before her, she firmly adhered to her previous declaration of her absolute innocence and her perfect purity.

"'If she lives, I want you to marry her, Doctor Stanton,' her father said. 'I need not explain my reasons. I did not believe her until now. She has spoken the truth all along. I feel it. You have been very base; but I have no further desire to kill you.'

"'I understand the degrading insinuation, Mr. Girard,' I replied. 'I am innocent as the new-born babe, but I will marry her—if she desires it; for I love her with all the devotion of my nature.'

"Well, we were married. Two years passed, and Blanche was cultivating her splendid voice in Milan. Devoted to her art—to her father—to me, we began to be happy, and the grinning skeleton of our household began to be forgotten.

"Her debut was a triumph, and henceforth her professional pathway was garlanded with laurels. She created a furor in New York; and, in the recurring glories of the present, the old man forgot the disgrace of the past. I was her agent, and to me she was ever gentle, affectionate and patient.

"One evening she was indisposed in New York, and unable to appear. She was a season or some sort that evening—table-rapping or spiritualism or something of that kind—and she insisted on attending. Her father and I remonstrated without avail. She would go, and she went. I had never seen her obstinate before; I was so mortified at her willfulness and imprudence that I declined to accompany her.

"She returned at two o'clock. A lovely smile illumined her face, and an expression of ecstacy made her beauty appear almost superhuman. She stood quite still in the centre of the apartment for a minute. Then she apparently dropped asleep, and would have fallen had I not caught her in my arms.

"'Take your hand from my throat!' she cried in piercing tones. 'Take it away, I say! O take it away!'

"The fit was a severe one, but by morning it had yielded to remedies. In a few days she was completely convalescent, and resumed her engagement.

"On her second appearance after this mysterious fit, it noticed that she repeatedly looked towards a certain box on the second tier of the side. My curiosity was excited. I went behind the wings and looked at that box. It contained but one occupant—a man, whose frame seemed almost a realization of the Farnese Hercules. A handsome face of Grecian type, a sensuous mouth and massive jaw, betokened a man of power and determination united to animalism of the lowest type. His forehead, clustered with knotty curls of chestnut hair, was low and broad. The eyebrows were faintly chiseled, but quite distinct; and his eye, as he glanced at the stage, was as changeful as a chameleon. Sometimes it appeared hazel, then violet, then red like a live, burning coal. I felt a distinct shudder creep through my frame when I first encountered his gaze. He looks like a Dutch farmyard in Pennsylvania, with hollyhocks and sunflowers dabbed on with a tack-hammer on the side of her head, the flat of her back, or wherever there is vacant space among the garden-vegetables. Men and brethren, we cannot be expected to know why this is ourselves, while that is otherwise. The same wise Creator that gives us apple-blossoms gives us also onions, and we can only be silent and adore.' And then he went out and bathed his moustache in lager, and ate up all the herring-salad and sausage there was on the counter.

WHENEVER.

WRITTEN FOR THE NEW YORK CLIPPER,

When the moon shall be turned into cheese,
And the stars into penny-buns;
When there's nothing but beer in the seas,
So that one can drink as he runs;
When whales shall shrink to sardines,
And oysters shall trot around;
When chops grow on stalks like beans,
And 'taters on top of the ground;

When porter-house steaks sell for one
Or two cents at the most;
Every pebble be an egg well-done,
And the skies rain buttered toast;
Whenever these things shall be,
Whenever they be, my pet,
You'll see someone that looks like me
A-scurrying round, you bet.

J. H. B.

PHILOSOPHER PUSH.

An Irish Tale.

CHAPTER I.

It's a long story, Miss Maria, but sence ye'r agreeable t' listen to it, why, it 'ud ill become me t' say "no." More betoken, there's not a woman in the whole barony that can tell yeh th' ins an' outs av it half as well as me own self; for I've lived 'ithin a stone's throw av him for nigh four an' twinty year. Aye; indeed, miss, an' have, an' no one in the parish knows bethter nor me an' mine what a dacint, good nabor Push is. An' talkin' o' that—shure his name wasn't "Push" at all, but Tom Hennessey—that was a name that was put an him by raison av his havin' "Push" wrote up an the half-door av his shop. His father was as warm-hearted an' kind a crachur as iver dhrew th' breath o' life; but he was mortial fond av th' dhrop, an' throth he was a sorry han'ful, an' a heart-break t' his wife. God be wid the time I offen heerd me mother say, whin I was a *girsha*, that it 'ud make the heart 'ithin yeh stand still an' stop batin' wid the soreness, for t' see poor Mrs. Hennessy wid her five childhre, an' sometimes not a bit t' put in their mouths, an' all along o' the dhrop. Bedad, it was near the ruination av thim all! Shure, whin three av the childhre died one desp'rate hard Winther, the docthor sed it was for the most part in regard av th' want of aitin' an' dhrinkin'. But anyhow, av some war tuck, thim that was left med up for it, for bethher childhre nor Biddy an' Tom Hennessy—that's Push, miss—never stepped! Bid wint t' sarvice, an' offen used t' sind the mother home some money, and she got married, an' the crachur died soon afther. But it's Tom Push is the boy! Ahoo! wasn't he a limb! He was allaways industherin' at somethin' or other. The poor boy seen what the dhrink done for his father, an' the sorra dhrop he'd ivir touch, but used t' save his money—the little he had, God help him—an' he bought a boat wid it, an' used t' have it an Derravarragh Lake; an' whin gintlemin 'ud come down from Dublin for fish, Tom used t' go wid thim, an' get ped for his time an' for the boat.

An' it's he that was th' scholard, too! He had a whole shelf av th' dhresser full av th' splindidist books yeh ivir clapped yer two good-lookin' eyes an; an' well adle t' read out av iviry wan av them he was! Shure, whin he was only a dawney, weeshy chap, he wint to school right forninst Miss Adamdaisy"* an' the "Sivin Champions of Christendom," an' th' "Prophecies av St. Columbkille." Och!—bedad, sye!—it's Push that had the headpiece, an' good use he med wt it, too.

Whin Push was a fine, good-lookin' boy av three-an'-twenty, th' ould father—God rest his sowl!—died; and throth he'd often me mother used to make us screech wid th' laughin' whin she'd be tellin' av th' legacy he left Tom.

"Tom," sez th' ould father, an' at that time he was near a' past spakin', "Tom," sez he, "I haven't much t' lave yeh."

"Thrue for yeh, father," sez Tom, knowin' in his own mind that it all wint in th' dhrink; but we all have our fallins', God help us! as well as poor ould Tom.

"Anyhow, I'll lave yeh me blessin', av yeh think it's worth havin'," sez he.

"Av coorse I do, father," he sez; "but don't be thinkin' av me at all; fix yer mind an where yer goin' to."

"I will avick," sez the ould father; "but before I go I want t' give yeh a bit av advice that'll be as good as a legacy in goold t' yeh."

"Let us hear it, father," sez Tom; an' me mother used t' say that th' all gother roun' th' bed to listen t' what he had t' say.

"Tom," sez he, "my advice t' yeh is this, and see that ye moind it, for it offen stud me in good sted, I can tell yeh. Whinivir yeh get into the middle av a fight, don't keep lookin' about, but sthrike th' first head that comes in yer way—it *mayn't* be the *right* head, but sthrike it any way, on chance. It'll relieve yer feelins', *ma bouchal*."

As I said afore, me mother used offen t' make us laugh whin she'd be tellin' the story; for it was just was av the quare, foolish things ye'd expect ould Hennessey t' say. Anyhow, Push didn't mind th' advice, for he was a mortial quite boy, an' afther th' ould father died, shure begad, he tuk the little slated house at th' cross-roads an' opened a little ginral shop for th' mother an' himself. At first they did a rale thrivin' thrade intirely; bosoms an' stay-laces, an' turf, an' shugar-sticks, an' cotton-balls, an' thim soart av things, antil th' saved money enough t' buy a license. Thin, me jewil! what did ye think? but Tom got a grand counther put up, an' scales an' weights, an' he had "Push" wrote an the half-doore. Well, for long enough iviry wan used t' call him "Push" at the second tier of the side. My curiosity was excited. I went behind the wings and looked at that box. It contained but one occupant—a man, whose frame seemed almost a realization of the Farnese Hercules. A handsome face of Grecian type, a sensuous mouth and massive jaw, betokened a man of power and determination united to animalism of the lowest type. His forehead, clustered with knotty curls of chestnut hair, was low and broad. The eyebrows were faintly chiseled, but quite distinct; and his eye, as he glanced at the stage, was as changeful as a chameleon. Sometimes it appeared hazel, then violet, then red like a live, burning coal. I felt a distinct shudder creep through my frame when I first encountered his gaze. He looks like a Dutch farmyard in Pennsylvania, with hollyhocks and sunflowers dabbed on with a tack-hammer on the side of her head, the flat of her back, or wherever there is vacant space among the garden-vegetables. Men and brethren, we cannot be expected to know why this is ourselves, while that is otherwise. The same wise Creator that gives us apple-blossoms gives us also onions, and we can only be silent and adore." And then he went out and bathed his moustache in lager, and ate up all the herring-salad and sausage there was on the counter.

* "Reading Made Easy," the name of a primer used by the Irish peasantry, pronounced by them as above.

† A dress of "wine-colored cashmere" is the favorite gala dress of an Irish peasant woman.

‡ A hundred thousand welcomes.

EUROPEAN DRAMATIC NOVELTIES.

"LES VIEUX AMIS,"

a new four-act drama by M. Louis Davyl, was recently presented at the Gymnase, Paris, France. The plot is described by a correspondent as follows:

The first act passes at a little seaside villa in Brittany, called Croisac, where we are introduced to the peaceful, happy home of an aged physician named Guibert, one of those provincial interiors that Balzac liked so much to describe. The Doctor plays his daily game of piquet with his "old friend" Duhoux, a retired seafaring man, with whom he has been on terms of the most cordial intimacy for twenty years. Guibert is poor, but Duhoux is enormously rich. The Doctor's wife is devoted entirely to religion and good works, but a cloud of sadness seems to hang over her existence. An only daughter married about eighteen years of age, is the subject of all Madame Guibert's affection. A gay young widow, Laure, who is Duhoux's niece, and a cold sensual woman, Sainte, complete the figures that appear in the foreground of this picture. The details of their daily existence are selected with taste and well brought forward on the stage, but it is evident from the first that some mystery attaches to the past life of Madame Guibert, and that she has some former fault with which to reproach herself. When the curtain rises we find that the arrival of a handsome young naval officer, Julien Pavy, is looked forward to with eager anxiety by all these people. He is returning from a distant cruise, and is destined to be Amelie's husband. When he suddenly makes his appearance the scene is charming, and the first act closes amidst general applause. The second does not, unfortunately, create the same impression, as it is slow and devoid of incident. The personages move to and fro without any particular object that the spectator can divine. But in the third act the way becomes more clear, and we begin to divine the fatal secret in the revelation of which is in the concluding one to burst like a storm over Doctor Guibert's happy home. Nineteen years before the commencement of the action Madame Guibert had made a journey to Paris, accompanied by Duhoux, her husband's friend and confidant, and returned to Croisac, used violence towards her. Overwhelmed with remorse for his criminal baseness, the rich old sailor, on his return to Croisac, became more than ever attached to the Doctor, and he has passed his life in an endeavor to expiate his crime by the most devoted attention to the family. The wife looks on him with bearing rewarded the author of her involuntary fall; but Duhoux's whole anxiety is to find some means by which he can make Amelie, who is his daughter, heiress to his large fortune. This desire of her uncle will not be accomplished if Laure, the young widow mentioned above, can prevent it. She looks on herself as being the only person entitled to the succession, and, moreover, she loves, or at least wishes to marry, Julien Pavy, Amelie's intended. To aid her schemes we find that she has heard from her mother the terrible secret, and that she is prepared to use it in case of necessity, so as to blast Madame Guibert's reputation and render Amelie's marriage impossible. The whole interest of the piece centres on the question whether Laure will make this revelation; and if she does, what result will ensue. In the third act there is an excellent scene between the widow and Julien, in which she tries to sound whether with the main drift of the tory. Laure is determined to make the young sailor's conquest, and with the skill of an accomplished coquette, of which she is mistress, succeeds in so completely turning Julien's head that he falls on his knees and offers her marriage. The fourth act is strongly melodramatic, fairly ruining incidents and improbabilities, but is deserved by its fine writing and by his "friend." At that moment Duhoux appears, radiant with pleasure; for it is his old companion's birthday, and he has brought a magnificent accession to the museum; and his felicitations are cut short by Guibert, who, snatching the flowers, tramples on them as he flings his hideous treason in the old sailor's face. Duhoux, overcome by this sudden explosion of rage, falls in a fit of apoplexy. Guibert's fury has attained to such a pitch that he forgets the call of professional duty; and when at last the instincts of humanity get the better of the outraged husband, it is too late. Death has been more rapid even than the moral torture which prompted his momentary hesitation, and his betrayer is no more.

Loudrol appeared as Duhoux, Pujol as the Doctor, Achard as Julien, Mlle. Delaporte as Laure, and Mlle. Fromentin as Madame Guibert.

"WINKLES, A TALE OF TIME,"

a mixture of comedy, drama and farce, in three acts, from the pen of Henry J. Byron, received its first representation at the Prince of Wales' Theatre, London, Eng., April 13:

It opens in the spring of 1855, at Gresslands, the country-seat of the Carres. Grahame Carre, the head of the house, has as a ward Kate Rayner, the daughter of an old friend of his, who, it is hinted, has died after disgracing his name. For the hand and heart of Kate there are two suitors—Harold Carre, the cool, calculating heir to the estates, who has resolved to win her by means fair or foul, and Wilfred Gordon, who is employed upon the property in the capacity of secretary. Wilfred is the favored lover, and in consequently regarded with anything but affection by his rival. Circumstances, however, serve the cause of Harold. Among the "hangers-on" of the family is a needy cousin, Bob Blewett, whose presence is tolerated only on account of pretty Winnifred Piper, another cousin who has made her home with the Carres, and who is sunshine to the house. She keeps a corner in her large heart for Bob in spite of all his vices, and is not altogether pleased when Harold proposes to find a situation for the scapegrace in Jamaica. "That's where all the rum comes from," says Winnifred to Bob; "do you think it will suit you?" "Decidedly not," replies Bob, "*if all the rum comes from there*," and at this his hearers roar with merriment. But Bob refuses the proffered situation because of the smallness of the "screw," and, as a little "tiff" has occurred between Kate and Wilfred, the latter steps into the breach, accepts the offer, and expresses his resolve to take his departure that very night. This brings us to the end of the first act. In the second we are still at Grasslands, and twenty years are supposed to have elapsed. Time has wrought many changes. Harold is now in possession of the property, and we are not slow to learn that in the absence of Wilfred his love-suit has prospered. But Kate of the first act lives only in her daughter, who in her turn has a lover in the person of Fred Lynton. Harold, rendered more morose than ever by a knowledge of the fact that his dead wife really loved Wilfred Gordon, has sought excitement in speculation, and is now on the verge of ruin. While confiding his troubles to Winnifred Piper—the possessor of a balm for every wounded heart—the return of Bob Blewett is announced. Bob has been to the gold-fields, and from some of his rough companions has received papers which will prove that Harold is in wrongful possession of the estates, and that Wilfred Gordon—or Wilfred Carre, as he really is—is the rightful heir. Evil communications corrupt good manners. Bob's were never good, as we need hardly say that life at the diggings has not improved them. After the manner of ten thousand of his predecessors upon the stage, he demands hush-money, and a compact between the two is entered into. But in their interview they have been overheard by Kate, and as she reflects upon the position Wilfred Gordon suddenly returns. He too has learned the secret—it is right, Curtis didn't intend to assert them and to turn the tables upon the man who has so cruelly wronged him. But when he finds that his young friend Fred Lynton—the son of the man to whom he owes everything—is bound in love's chains to Kate; when he thinks of her who is dead, and who seems to live again in the girl before him, he determines to forego his purpose rather than mar their happiness, and so submits to be turned by Harold from the house which he knows is his own. Six months now pass, and Harold's conscience has in the meantime been at work. He steadily refuses to listen to the solicitor's advice to foreclose the mortgage. He writes a confession of past misdeeds and sends it to his former rival. Kate imparts her secret to Winnifred, and she resolves on the first opportunity to "tell" on Bob Blewett. That opportunity soon arrives, for Bob comes to demand more money, and here we have one of the most inartistic portions of the play. Bob has fallen as low as it is possible to fall, as he is a drunkard, and he looks it, a swindler, for he confesses it. We can discover in him no redeeming qualities except, perhaps, his love of a joke. Winnifred knows all this, and yet with the terrible secret weighing upon her heart she has stood at bay with Bob's mixed and tastes his grog, lights and puffs at his cigar, banters him upon the complexion of his nose and the irregular dyeing of his hair, makes puns as he details his profligacies, and altogether, diminishes our respect for the Winnifred Piper of the preceding acts. Presently, however, she comes to business, and appeals to Bob to give up the papers and to cease persecuting Harold. He refuses, and then threatens him with the felon's dock. This rouses him a little. "I know I'm bound to go to the devil," says Bob. "Then, if you must go, *go like a gentleman!*" The words have a magical effect, and the documents are at once forthcoming. Wilfred comes to do the magnanimous, and to pardon all that has passed. But he brings with him news of the return of her Majesty's ship Elna, in which Kate's lover had sailed. In rushes somebody with the paper, which confirms the ill news. Seeing this, Kate screams. In rushes somebody else with a telegram, and Kate swoons. The welcome tidings of Fred's safety, and Kate revives. Then in rushes Fred himself to catch Kate in his arms, and upon this "lame and impotent conclusion" the curtain falls.

The piece, which is pronounced a failure, was interpreted by Miss Marie Wilton as Winifred, Mr. Bancroft as Bob, Reginald Moore as Harold, Mr. Archer as Wilfred, Miss Carlisle as Kate Rayner, and H. Kyrle as Fred Lynton.

"LOULOU,"

a witty vaudeville from the pens of MM. Meilhac and Halevey, is among the recent attractions at the Palais Royal, Paris.

The heroine is a fashionable cocotte, with a keen eye to the value of money. She is recklessly extravagant in appearance, has her house furnished in the most luxurious style; but these, it appears, are only tricks of her profession. She looks closely after the household expenditure, and has a comfortable home for her servants and a son. This clearly-drawn representative of the *demi-monde* has four intimate male friends, each of whom fancies himself to be alone in her good graces. The most prominent of these is an old Doctor Cleridon, who imagines that he has dubs himself while he runs his hand over his bald pate. This personage asks Loulou every ten minutes or so whether she really loves him, and begs her to make his mind by affirming that he has no rivals. "I swear!" exclaims the fascinating young lady, stretching forth her right hand in the most solemn style, and Cleridon considers this in every case to be evidence of his own eyes and ears; for Loulou's apartment is so constructed that she has almost an infinity of boudoirs, closets and presses that may serve as hidingplaces for one of her admirers when surprised by another. M. Gontran is concealed in the bedroom, M. Raoul in a closet, and the Baron De Treflatout is squeezed into a press at the moment when he has nearly room to stand alongside the ponderous iron safe in which madame hoards her valuables. Cleridon arrives when matters are in this state of affairs, is not only he, but, very soon after, his jealous wife. This lady's suspicions have been aroused by her husband's constant visits to Loulou's house, and she resolves to follow him. The tact of the courtezan is, however, quite equal to the occasion, and she succeeds without difficulty in bamboozling Madame Cleridon. Having dressed up her servant Frederick in an old dressing-gown, with a coton night-cap pulled down to his nose, she makes him cough in a way that is meant to be valid proof that he is in this way for an infirm uncle, tended by his niece, and the Doctor's visits are accounted for by the most legitimate motives. Madame Cleridon goes away, her jealousy quite appeased; but she is not to enjoy this happy state long. Frederick, the servant, when he finds how indispensable he has become for the role of the asthmatic uncle, makes a charge of about $60 for "lozenges" for his cough. His mistress is too keen a woman of business to wink at a swindle like this, so Frederick is dismissed. He immediately revenges himself by acquainting the Doctor with the trick that has been played upon her. When Madame Cleridon returns to Loulou's apartment no resource is left but to extricate Baron De Treflatout from his hiding-place, and make him assume the part of uncle, left vacant by the valet's dismissal. Poor man! You can fancy what a grimace he makes when Cleridon, in his fury, makes him swallow a dose of eau-de-Cologne in mistake for a potion. A second time Madame Cleridon goes away satisfied, but when she returns for a third and final visit, all the doors are cleared up, and Treflatout has his revenge on Cleridon. No resource is left on this occasion but for the Doctor himself to don the dressing-gown and night-cap. The Baron accompanies the jealous wife in the capacity of a medical man, and takes a malignant pleasure, when he finds his rival Cleridon lying on the sofa, in forcing down his throat the remainder of Jean Marie Farina's famous extract. At last Madame Cleridon dries tears of joy upon her husband's breast, all is discovered. But the Doctor, though he has seen Raoul, Gontran and Treflatout all emerge, one after the other, from Mrs. Hennessey was there sixteen times, is not convinced, as his wife carries him off in triumph, that no one but himself is the favored lover of his *inamorata*. In fact, Loulou swears so frankly that each of the four rivals retains firm in the conviction that he himself is the man of her predilection.

The piece proved an unmistakable success. The cast included Mlle. Valerie as Loulou, Gil Peres as Treflatout, L'Heritier as the Doctor, and Hyacinthe as the Servant.

"MON MARI EST A VERSAILLES,"

a vaudeville by MM. Busnach and Gastimes, was also lately added to the programme at the Palais Royal, Paris.

Leblanc is a husband fond of amusing himself, and who, in order to gain a certain amount of liberty, has persuaded his wife Clementine that he is about to stand as a candidate at the elections. Unhealthy for him, an individual of the same name is returned. His better half fancies it is he, and Leblanc does not undeceive her, because the pretext of "being at Versailles" enables him to absent himself only too frequently from the domestic circle. Clementine takes a very serious view of the matter, and begins to think of making her husband the centre of an influential "group." To do this she must form acquaintance with other Deputies, and just at the moment she seems to drop to her from the skies. One Monsieur de Catalpa, having remarked her beauty as she passed him in the street, follows her to a select dancing-house, is introduced by means of her servant-girl, learns that she is the wife of a member of the Chamber. In order to make her acquaintance this individual at once secretes a letter in his hat, and begs his friend Leblanc to be commissioned by an important party to endeavor to obtain the husband's adhesion to it by utilizing his wife's influence upon him. The lady is enchanted, she accepts the letter, and, after an interview, at once begins a discussion with him on the best form of government suitable for the country. The conversation is just beginning to turn towards a more delicate question when Leblanc returns. "I need not introduce you to each other, as you are colleagues in the Chamber," says Clementine, leaving the two pretended Deputies alone, face to face. The whole fun of the piece turns on this scene, which is most dexterously managed. Each of the mock legislators is afraid to betray himself, so they talk about the rain and the fine weather, and every topic but politics, until at last the truth can be no longer concealed. Both admit the imposture; Leblanc undertakes no more, and his wife forgives him on his promising better conduct in future.

Ravel was the Leblanc, Hyacinthe the De Catalpa, and Mlle. Alice Regnault the Clementine.

"PICCOLINO,"

a three-act comic opera by Victorien Sardou, music by E. Guiraud, was brought out at the Opera Comique, Paris, April 11.

Piccolino is the name assumed by a young girl named Marthe, who had been seduced by a gay, thoughtless artist called Frederick, and who, disguising herself as one of those itinerant boy vendors of plaster images, so frequently to be met with in Italy, has followed her lover to the other side of the Alps, intending to herself to him after having recognized, watching over him like a guardian angel, saving him from hazardous adventures (with an eye to her own interests, of course), and waiting impatiently for a propitious moment to reveal herself and emerge from her mask. Marthe sees and hears all, and becomes initiated into every secret of the thoughtless Frederick's rather "ne'er-do-well" life. She learns that he has fallen over head and ears in love with an Italian Countess, whose dangerous rivalry she has only too much reason to dread. Frederick's attachment for Elena has sprung more from vanity than affection, and before long he becomes involved in a quarrel with her hottempered brother, whose right to dispose of his sister's hand he disputes in the most reckless fashion. This brother is determined to insure Elena in a cloister, and, if needs be, is quite prepared to use a hireling stiletto as a means of removing the overgallant Frenchman's opposition to his plans. But suddenly Frederick sees Piccolino once more in the natural attire of her sex, and recognizes in her the poor girl whom he had betrayed. This transformation reawakens all his old tender memories; he comprehends the depth of love and devotion of which Marthe is capable, and falls at her feet in an access of affectionate contrition. Such is a brief summary of the plot of the piece, which was received with great favor, and seems likely to have a long run.

SLEEP.

Professor Ferrier of King's College, London, who has made the phenomena of sleep a special study, recently said in a lecture thereon that anything which has a tendency to abstract blood from the brain favors sleep. Exercise does this, because the moment the weary muscles are at rest the blood rushes to them to repair their loss, and is absorbed by them. Digestion and hot drinks produce the same result by drawing the blood to the stomach. Conversely, anything that stimulates the brain, such as sights, sounds, thought, or anxiety will keep a man awake. If we, therefore, wish for a refreshing sleep, we must begin by avoiding care and anxiety, and take sufficient bodily exercise to induce the necessary muscular exhaustion. Attention must be directed by the will, and by "friend." At that moment Duhoux appears, radiant with pleasure; for it is his old companion's birthday, and he has brought a magnificent accession to the museum; and his felicitations are cut short by Guibert, who, snatching the flowers, tramples on them as he flings his hideous treason in the old sailor's face. Duhoux, overcome by this sudden explosion of rage, falls in a fit of apoplexy. Guibert's fury has attained to such a pitch that he forgets the call of professional duty; and when at last the instincts of humanity get the better of the outraged husband, it is too late. Death has been more rapid even than the moral torture which prompted his momentary hesitation, and his betrayer is no more.

CLIPPER VARIETIES.

Comprising Ballads, Songs and Dances, Comic Songs, Old Bills, etc.

WRITTEN AND COLLATED EXPRESSLY FOR THE CLIPPER.

BONES AS A BASEBALLIST.

BONES TO INTERLOCUTOR.—Say, Jim, did you hear 'bout dat baseball sperience I had tudder night?

INT.—No. What was it? Tell us about it.

BONES.—Well, my daddy wanted me to go out into de country, and court a rich man's daughter what lives out dar. Bein' kind o' willin', you know, I goes an' gets a buggy.

TAM.—Oh, Bones, you'se *Dev'lin*.

BONES.—No, sir, fact; got de buggy an' driv out dar, an' de gal met me at de door jist as I went up de steps an' knocked. We went into de parlor, an' sot down, an' I went to making love right away, by *Harry*.

TAM.—By *George*, that wasn't *Wright*.

BONES.—By-an'-bye de ole man an' de ole woman an' a dog come in to see how de game was goin' on.

TAM.—Was dat man *White*?

BONES.—No; but de dog was *Schneider*. De ole man tought it was his *play*, so he hit me a *rap* side de head, an'——

INT.—Well, I should think that was a *foul strike*.

BONES.—No, sir; it was a *base-hit*, an' I made a *Start* for de buggy, an' I just made out to *Reach* it, for de ole woman an' de dog was *Wright* behind me; but I made a *slide* an' got in *safe*, though I did think they'd *catch* me. My! you ought to see me *fly*.

INT.—Did you get home *safe*?

BONES.—Yes; an' de ole man met me at de do', an' axed what was de trouble. I told him dat I got *put out*.

Providence, R. I.

INT.—That will do—no *Moore* at present.

TAM.—Why?

INT.—Because we *Luff* to hear yellow-fever *Sullivan* warble

"Tally One For Me."

TO THE MEMPHIS BASEBALL CLUB.

I'm the pride and pet of all the girls
That come out to the park;
My ev'try play out in the field
You bet they're sure to mark;
And when you see them smiling,
And their hands go pit-a-pat,
Just mark it down, for number one
Is going to the bat.

Chorus.—For when I take the bat in hand,
My style is sure and free—
Just put your money on my side,
And tally one for me.

I never knock the ball up high,
Or even make to bound;
But always send it whizzing,
"Cutting daisies," on the ground;
I always make a clean "base-hit,"
And go around the bases,
And that's the reason why I say
Just tally one for me.

Chorus.—For when I take the bat, etc.

I soon will stop

BASEBALL.

BOSTON vs. MUTUAL.
A Remarkable Game.

The glorious uncertainty attendant upon baseball was never more strikingly illustrated than on the occasion of the first meeting of the Boston Red Jackets and the Brooklyn Red Stockings, which took place on the Union Grounds, Brooklyn, N. Y., on April 25. The Boston team visited Brooklyn the day after a signal defeat which they had sustained at the hands of the Athletics at Philadelphia, and they there met the Brooklyn nine in good trim for play and sanguine of success, though they had had but little preliminary practice. The Brooklynites were the favorites in the New York pool market by 100 to 80, and there were good grounds for giving the odds, for the Brooklyn nine is unquestionably a strong team, and, if they will only play together properly, there are but few nines that will be able to cope with them successfully. The Bostons only hoped for victory. In fact, they would decidedly have preferred to have played the Athletics over again—so George Wright said—than to have had to contend against the Mutuals in this game. But playing strength and the possession of the ability to win is one thing, while actually winning a game is another, and this was fully exemplified. The weather was disagreeably cold. Then, too, people cannot spare half dollars to see a match, as they could a few years ago, while they might afford a quarter for the purpose quite often; and the consequence was that the spectators could be counted only by hundreds, not a thousand being within the inclosure until the close of the third inning, when the ten-cent crowd rushed in. The ball played with was an all-yarn dead ball, and hence, cold as it was, the fielding errors were not so numerous as they otherwise would have been, and as they were in Philadelphia the day before, when the Bostons were charged with no less than 29 errors, so Leonard told us, the result of lively-ball batting. The two nines looked well in their uniforms, but they were dressed too much alike. When they had their red jackets on, the Eastern nine could of course be readily distinguished, but not otherwise, except by the caps and belts.

THE GAME.

At 3.35 P. M. McLaughlin of the Arlingtons called "play" as umpire, and the Mutuals sent Craver to the bat, the latter retiring on called strikes, the new League rules allowing the batsman very little latitude in Judge's ball. Treacy followed with a ball to Schafer, who threw him out neatly, after which Start and Hallinan made base-hits, and a run was expected. But Hicks ended the batting with a chance to McGinley, the inning closing for a blank. On the Boston side Hicks caught Wright out on a foul, Leonard popped up an easy one for Craver, and, after O'Rourke had been given his base on balls and his second by a failure of Craver to hold Hicks' swiftly thrown ball, Murnan struck out.

In the second inning the Brooklyns gave easy chances for catches, and they were retired in succession by Borden, McGinley and Schafer. The latter was then easily caught by Nichols, after which McGinley hit a hot one direct to Start, and, thinking it would be easily fielded, he failed to run on the hit. He muffed the ball, and, had McGinley run, he would have had the base given him by the error; as it was, however, Hallinan picked up the ball and passed it to Start. It proved to be a lost run for the Bostons, as, directly after, Manning hit a beauty for two bases, which would have sent McGinley in; but before Manning could score, Morrill was caught out by Craver, the second inning closing for blanks, as before. A batsman should always run for his base, no matter how certain his chances of being put out may appear.

The third inning proved to be a lucky one for the Brooklyn Club. Nichols led off by striking out, after which Craver gave Morrill a chance to right center for a pretty catch. Morrill not being active enough, though he got hold of the ball, but dropped it. It was a chance Eggler delights to have. Treacy followed with a safe hit, though George Wright muffed it under the ball, and, after Borden had pitched two balls which McGinley could not get at, Start was captured on the fly by Murnan, Treacy having previously sent Craver home. Hallinan now hit a short, high ball to Manning's field, who did not start quick enough, he misjudging the ball, and therefore dropped it. A poor throw of McGinley's also added a base to the error, and Treacy scored his run. Hicks now came to the rescue, and, hitting a long, high ball to O'Rourke, he secured his second, owing to the ball being dropped by O'Rourke. Booth followed with a short high ball, which either Borden or McGinley could have held, but between them it fell safe to the ground, and Eddy took his base. Here was a series of mischances, partly the result of unskilful fielding and partly of good batting, the combination yielding three unearned runs. Holdsworth, after this, hit hard to Leonard, and the ball was finely picked up, but Murnan failed to hold it, and a fourth life was given the Brooklynites. No more runs were scored, however, as Mathews' hit to O'Rourke, Wright forced off Holdsworth, the inning closing for the three runs scored by errors. On the other side, the Bostons were retired in one-two-three order, Borden sticking out, the Brooklyn team opening the fourth inning with a lead of 3 to 0.

In this inning Mathews led off with a chance for a catch to Morrill, who was not active enough, and Robby had a life given him. Then Nichols hit to Schafer and was thrown out, Murnan picking up the ball prettily. Craver followed with a ball to Leonard, nicely stopped, and he too was thrown out. Now it was that Treacy hit Borden for three bases, and, as Start followed with a safe grounder, a run was scored. Hallinan also hit safely, and two men were on bases, when Hicks' high ball to left-centre was prettily caught by Morrill, thus ending the inning. On the other side, after O'Rourke had been given his base by an error of Nichols, and his second by a poor throw of Hicks', the next three gave chances for outs and were retired, Hicks making a good catch of a foul-bound. This left the score at the close of the fourth inning at 5 to 0 in favor of the Mutes, and the play thus far plainly showed that the odds in the betting were warranted.

The fifth and sixth innings' play resulted in both nines drawing blanks, for, though Booth opened the fifth with a base-hit, he was forced off at second by Leonard's drop of Mathews' high ball, Holdsworth previously retiring from a fine catch by McGinley, and Mathews being put out on Nichols' hit to Leonard. The Bostons in this inning were retired in succession, they giving the field easy chances, both sides doing this in the sixth inning, Booth and McGinley marking their play with good catches. Thus far the Bostons had only secured one base-hit off Mathews, while the Brooklynites had hit Borden for safety in the fifth, Manning Borden was retired to right field, and Manning came in to pitch; for, though the Mutuals were not punishing Borden for managing, they were batting his delivery much too freely than Harry Wright liked to see, and so he thought a change was advisable as it was, for Borden was delivering too wildly altogether, he making McGinley work hard to escape passed balls before being charged to him. The close of the sixth inning left the Brooklynites in the van by 5 to 0, and a victory seemed almost a sure thing for them the way the two nines had been playing, the Bostons showing up in poorer form than they did at New Haven, while the Brooklynites were playing a strong game.

In the seventh inning Start led off with a two-baser to right field, and, after Hallinan had taken his base on called balls, Hicks hit to Schafer, who captured Joe at third on the hit, but by a poor throw failed to get a double-play, Booth then hit safely for his base, and three men were on bases, when Holdsworth struck out. On three balls Mathews took his base and Hallinan scored his run, Manning not pitching well. The rule is always to pitch over the home base when men are on the bases. Before any more runs could be scored Nichols was thrown out by Manning. On the other side, Murnan gave Hallinan a chance to throw him out and retired, as did Schafer, but to the latter Hallinan gave the life. Schafer now went in to the pitching position, and awaiting himself of a bad throw by Hicks to second, he got round, and, after McGinley had been caught out by Start, Schafer stole in right by Hicks, who was disgusted. Manning then hit to Nichols, who muffed the ball, and, through another bad throw by Hicks, he also got round to third, and on Morrill's safe hit he scored his run. This was the last of the run-getting in this inning, as Borden fouled out. The score was now 6 to 2 in favor of the Brooklyns, and the Bostonians felt better, and they went in to play the up-hill game they are so noted for.

In the eighth inning one of the points of play of the new rule for running out base-runs on foul fly-balls was practically illustrated, a double play being the result. Craver opened play in this inning with a long hit to O'Rourke, who managed to get under the ball, but not so as to catch it. On this Craver made his second, Treacy then hit a fly-up and was well caught out, and, the ball being thrown to Leonard, Craver was also out, a double-play being made on the two flies. In such a case a foul fly is not just the same as a fair fly—that is, if the ball is caught, the player running the bases can leave the base the moment the ball is caught, but he is also liable to be put out on returning on the catch, just the same as in the case of a fair fly, the ball not having to go to the pitcher. With foul-bound catches or balls it is different, the baseman being allowed to return without being put out. Start closed this inning with a ball to Murnan, leaving the Mutuals in the van by 6 to 2, and the Bostons only two innings' play to pull up in. It was dollars to cents that the Brooklyns would win, and the crowd began to leave the grounds, regarding the contest as almost ended. Now, however, came the most exciting part of the game.

In this inning the Bostons were again retired for a blank, though O'Rourke made a base-hit. The Brooklyns, in their ninth inning, were prettily disposed of for a blank, though Hicks and Booth made base-hits; but, after Manning had caught Hallinan out well, the others were forced off by Holdsworth and Mathews, George Wright and Schafer playing a neat point at third base by dropping a fly-ball purposely. The Bostons now went in to do or die. They did not die, but did it up in fine style by some of the sharpest base-running ever seen on the field. It was in this inning's play that the weakness of the Brooklyn team was developed, viz., their lack of coolness and nerve in a critical point of the game. If any one thing contributed to the loss of this game, it was Hicks' failure to command his nerves, resulting in rash throwing to second base at a time when it was risky and dangerous to throw at all, and very bad play to throw with such speed as Hicks did. Schafer led off with a hot ball to Nichols, who was forced back, and in the act of throwing he fell. Schafer then ran to second, and Hicks sent the ball like a rifle-shot out of Craver's reach, and Schafer ran to third. McGinley then hit hard to Hallinan, who stopped the ball, but did not field it in time, and Schafer ran for home and scored his run. While Hicks was appealing to the umpire McGinley stole to second, and, though it was too late to throw away went the ball again wide of the mark, and another run was scored. Manning now added to the excitement by making a base-hit, and, as Morrill did the same thing, matters began to assume a very lively appearance. Just at this time Mathews pitched wildly, and more base runs were given, and players were on second and third, when George Wright hit to right field, and was well caught out by Booth. Then came Leonard, who hit to right field short in order to get Manning, and third, Leonard being thrown out. This tied the score, and two men were out and Borden at third base, when O'Rourke was safely left, and Borden scored the winning run. O'Rourke at once ran down to second, and this time Hicks threw him out there easily, but too late to be of service in saving the game. Never before, even in the old Atlantic days, was there a game "pulled out of the fire" in a more splucky style than this was; and, if ever a game was won by daring base-running, this was, for the Bostons were outplayed at all other points, as the score shows. The umpire discharged his duties impartially, and observed the new rules correctly.

MUTUAL.	T.	R.	1B.	P.O.	A.	E.
Craver, 2d b	5	0	1	4	3	0
Treacy, l. f.	5	2	2	0	0	0
Start, 1st b	5	0	2	14	0	1
Hallinan, s. s	5	2	2	1	5	3
Hicks, c	5	0	1	6	1	5
Booth, r. f	5	0	3	2	0	0
Holdsworth, c. f	5	0	1	1	0	0
Mathews, p	6	1	0	0	0	1
Nichols, 3d b	6	0	0	1	2	2
Totals	47	6	12	27	11	12

BOSTON.	T.	R.	1B.	P.O.	A.	E.
Wright, s. s	5	0	1	4	3	1
Leonard, 2b	5	0	0	4	1	0
O'Rourke, l. f	5	2	2	0	0	0
Murnan, 1b	5	0	1	14	0	0
Schafer, 3d b	4	2	1	2	1	0
McGinley, c	4	1	0	8	1	1
Manning, p	4	1	2	0	1	0
Morrill, c. f	4	1	2	1	0	2
Borden, r. f	4	1	1	1	0	4
Totals	39	7	8	27	7	8

	1	2	3	4	5	6	7	8	9	R.
Mutual	0	0	0	3	2	0	0	1	0	6
Boston	0	0	0	0	0	0	0	0	7	7

First base by errors—Mutual, 7; Boston, 4. Runs earned—Mutual, 0; Boston, 0. Called balls on Borden, 11; on Manning, 12; on Mathews, 31. Called strikes from Borden, 18; from Manning, 16; from Mathews, 36. Time struck from Borden, 11; from Manning, 7; from Mathews, 15. Umpire, Mr. Loughlin of the Arlington Club. Time, 2h. 22m.

MUTUAL vs. HARTFORD.
Victory for the Brooklyn Team.

The strong team of the Hartford Club visited Brooklyn, N. Y., for the first time this season, on Thursday, April 27, to play their first match of the League pennant series with the Mutual Red Stockings. The Dark Blues came prepared to have a tough battle for victory, but they did not quite anticipate the defeat they sustained on the occasion. The weather was exceedingly fine; but, though this fact and the promise of an exciting contest between two crack teams was favorable for a large attendance, not more than about a thousand people were within the inclosure, while as many again were outside, looking on as best they could.

THE GAME.

Mr. Daniels of Hartford called "play" at 3.50 P. M., with the Mutuals at the bat, three easy chances off Bond being readily accepted. On the other side Burdock opened with a safe fair-foul, and earned his base, and by a poor throw by Bond to Craver his head he secured his second. Remsen then "hit hard" at a ball which he popped up for Mathews to take. Higham was next, and he hit to Nichols, who fielded the ball well; but, instead of running to third to cut off Burdock, he threw it hastily to Hallinan, who ran in to back Nichols up in the fielding, and the ball being missed, Burdock scored an unearned run. Ferguson and Carey then gave chances for outs, Mathews fielding one sharp ball prettily, and the first inning closed with a score of 1 to 0 in favor of the Blues. In the second inning the Reds were neatly disposed of for a blank, Ferguson making a pretty foul-bound catch, and Remsen running in well for a fly. On the Hartford side Bond opened with a base-hit, and secured his second on a passed ball; but the next three gave chances for outs by catches, and retired, Hicks making a neat catch of a foul bound. In the third inning more of the one-two-three order of things prevailed on the part of the Reds at the bat, and another blank was the result. On the other side, however, a muff by Hallinan gave Ferguson a life, and, Casey following with a base-hit, two men were on bases when Bond came to the bat. Both he and York gave chances for catches, as did Mills; but, the latter's ball to Booth being dropped, Ferguson came in, and on Allison's good hit Carey scored his run. A good foul-fly-catch by Nichols from Craver's bat ended the play, leaving the score at 3 to 0 in favor of the Hartfords at the close of the fourth inning. Just about this time Ferguson smiled serenely, and Buckeley regarded the appearance of things with a satisfactory expression of countenance, for it began to look favorable for the Blues carrying home a ball. The fifth inning's play materially changed the aspect of affairs, and at its close there was a decidedly blue expression on the countenances of the Hartfords. The cause was this: Hallinan led off with a ball to Bond, which was finely fielded, but thrown so easily to Mills that the latter dropped it, and Hallinan made his base. Then Hicks gave York a chance for a running catch, which was not accepted, the ball being dropped. Booth was then thrown out by Bond, Hallinan previously scoring on York's error, a passed ball assisting him round. Holdsworth then hit to Higham's district, and a caught bat was expected; but Higham saw it bound, and another life was given, Hicks scoring by the error. A two-baser by Mathews now sent Holdsworth home, and by the good hits of Nichols, Treacy and Start—Craver being caught out—three more runs were added, after Bond had given the fielders chances to dispose of the Reds for a blank. Hallinan had a second chance to run bases given him owing to Bond's dropping a fly-ball, Hicks striking out on his second turn at the bat. On the other side, after Remsen had hit hard to Booth, Higham worth and been caught out, Higham sent Hallinan a hot ball, which he picked up neatly, but threw over Start's head, Higham thereby securing his third. On Ferguson's high ball to Holdsworth Higham was moving, and was caught out on his throw-in, Holdsworth making a pretty double-play and saving a run. Here was quite a change in the positions, the Reds being in the van by 6 to 3. The Hartfords now had up-hill work before them, and now it was that lack of harmony in the team became apparent, an undercurrent of mutual fault-finding being developed, which is a barrier to earnest efforts to recover lost ground in a match. On the part of the Reds it was plainly to be seen that they did not intend this game to be snatched out of their hands, as they did the Boston match of Tuesday, and they went in with careful play to hold the winning ground they had obtained. In the sixth and seventh innings neither side added runs to their score, the Reds giving easy chances for outs, while the Blues tried their best to get a paying hit, but the fielding was too sharp on both sides. In the eighth inning Start made his base on an error on the part of Mills, and a bad throw to Mills by Burdock assisted in the base-running, as did a poor throw by Higham, the latter's position being the weak point of the team in this game. Remsen made a pretty catch of a ball from Booth's bat, but by a wide throw-in another run was scored. He offset it by another good catch, however. This ended the run-getting in this game, the Reds closing the ninth inning with the score at 8 to 3 in their favor. The game was well umpired by Mr. Daniels. Indeed, now that the rules take so much of the responsibility off the hands of the umpire in rendering decisions, it is only glaring incompetency that fails to give satisfaction in the position.

MUTUAL.	T.	R.	1B.	P.O.	A.	E.
Craver, 2d b	5	0	2	2	2	0
Treacy, l. f.	5	1	2	3	0	0
Start, 1st b	5	1	2	10	0	0
Hallinan, s. s	4	2	0	0	2	2
Hicks, c	4	1	1	5	1	1
Booth, r. f	4	0	0	1	0	0
Holdsworth, c. f	4	0	1	3	1	0
Mathews, 3d b	4	1	1	2	2	2
Nichols, p	3	1	0	2	4	0
Totals	39	8	9	27	10	5

HARTFORD.	T.	R.	1B.	P.O.	A.	E.
Burdock, 2 b	4	1	1	3	2	2
Remsen, c. f	4	0	0	4	0	1
Higham, r. f	4	0	0	1	0	0
Ferguson, 3b	5	1	1	2	0	0
Carey, s. s	4	1	2	1	2	0
Bond, p	4	0	0	1	2	0
York, l. f	4	0	0	2	0	1
Mills, 1st b	4	0	1	4	0	2
Allison, c	4	0	2	10	2	3
Totals	37	3	8	27	7	12

	1	2	3	4	5	6	7	8	9	R.
Mutual	0	0	0	0	0	6	2	0	0	8
Hartford	1	0	0	2	0	0	0	0	0	3

First base by errors—Mutual, 5; Hartford, 3. Earned runs—Mutual, 0; Hartford, 0. Balls called—on Bond, 11; on Mathews, 14. Strikes called—from Bond, 32; from Mathews, 25. Umpire, Wm. Daniels of Hartford Amateurs. Time, 2h.

Treacy, Hicks, Holdsworth and Mathews had the most strikes called from Bond's pitching, Burdock and Allison hitting the most foul balls from Mathews' delivery. It will be seen, from the fewest balls called and the most strikes, that Bond pitched with far more accuracy than did Mathews. The number of base-hits off each was the same.

CHICAGO vs. LOUISVILLE.

The jockey-cap team of the Chicago Club left Louisville, Ky., on Thursday night, April 27, repeating to themselves the motto: *Veni, vidi, vici*. David-like, they had encountered the Goliaths of the Falls and Ohio, had conquered them, not by slinging stones at their foreheads, but by some very effective baseball slinging at their bats. The result of the two games played at Louisville on Tuesday and Thursday, April 25, 27, showed pretty conclusively that the Louisville team, while having a strong team, is yet open to the improvement training and practice will assuredly yield, and that the new Chicago nine is the best, in every respect, that city has ever had to represent them. One noteworthy fact creditable to both nines was their gentlemanly deportment during two very exciting games. As exhibitions of the beauties of the game, too, the matches were exceedingly gratifying to the thousands who witnessed the trials of baseball skill. The attendance was very large, the grounds being crowded with those utmost extent, while thousands witnessed the game from the outside. On Tuesday, a few moments before play was called, the players composing the Louisville Club were assembled together to receive from one of the leading jewelers of the city gold badges, 13 in number, one to each of the 12 players, the remaining one, which is really handsome, being held over till the close of the season, when the player having the best record as to playing skill and gentlemanly deportment is to receive it. The presentation was made by the donor's daughter, a young lady of 10 years, in a neat speech. Mr. Haldeman, president of the club, received the emblems in behalf of the club.

THE GAME.

Gerhardt, as the first striker for Louisville, stepped up to the home-plate, and led off with a base-hit on a safe short fly to centre, and reached second by hard running on Hastings' grounder to short, which Peters attended to in style. Anson threw Chapman out on his grounder to third, and Devlin, after being given a life on Anson's muff of his foul fly back of third, struck out, leaving Gerhardt on second. On the Chicago side, Barnes led off with a short fly to third, which Gerhardt "nipped," Anson foul-bounded into Devlin's hands, and Fulmer threw McVey out on his hit to short. In the second inning, Bechtel's fly to centre was missed by White, who also threw wild to McVey, and Bechtel landed on first. Fulmer's fly over second was captured by Peters, and Carbine's good hit to centre was well stopped on the forward run by Hines, who fledied it back to first in time to catch Bechtel as he was returning. This was the only double play made during the game. Hines of the Chicagos knocked a hot grounder to Carbine, which he was well stopped, but afterwards fumbled, and, while Jack was engaged in a hunt on all-fours for the sphere, Hines reached first. Spalding's splendid line-hit to centre gave him first and advanced Hines to third. In attempting to steal second Spalding was beautifully thrown out by Snyder, and Addy having been disposed of on his grounder to first left the chances considerably against Hines' scoring. White's grounder to Gerhardt was well picked up; but a low, wild throw to Carbine let in Hines and gave White a third. He was left on that base, however, as Peters' fly over first was "gobbled" by Carbine.

Louisville opened the third inning with Fulmer's fly to right, which was attended to by Addy. Carbine followed suit in a similar hit just back of short, and he suffered at Anson's hands. Snyder put in a scoring base-hit in the shape of a liner between short and third, which gave him first; but he was left there on Somerville's little bounder to Spalding, who transferred it to McVey. On the other side, Glenn's fine liner over second gave him first, but, in attempting to steal second, he was disposed of by another of Snyder's fine throws to Somerville. Barnes was given his base on called balls. Carbine made a fine stop on Anson's grounder, Barnes in the meantime getting to second. McVey should have suffered on his easy grounder to third, but Gerhardt again made a low throw to Carbine, which passed him, and Barnes trotted all the way home, McVey going to third, where he had to stay, Hines immediately after being retired at first on a grounder to Somerville. In the fourth inning, Gerhardt's foul-bound was finely caught by Spalding on the foul run. Hastings put in a good solid lick to centre, but it sought rest in Hines' hands, and Hastings sought rest on the players' bench. Chapman's grounder between short and third gave him first and a base-hit, and he was advanced to second by Devlin's safe grounder over third. All chances of a score were, however, nipped in the bud as Bechtel struck out. The Chicagos opened the inning with a safe short fly over the second base line, which gave him a base, and Addy sent him to second on a precisely similar hit; White followed suit in a similar one over short, and there were three men on bases. Devlin started to pitch Peters a ball; but stopped, as Snyder was not looking, and the umpire very justly allowed Spalding to score on a balk, and advanced Addy and White each a base. Things looked rather blue for Louisville, with two men on bases and none out; but Peters, Glenn, and Barnes, the next three strikers, were disposed of in short order—Peters and Barnes on flies to Somerville, and Glenn striking out. The Louisvilles were quickly disposed of in the fifth inning, Fulmer's grounder to third being well managed for by Anson, and Peters disposed of both Carbine and Snyder on two beautiful running stops and quick throws to first. Their opponents were also retired, Fulmer and Carbine settling both Anson's and McVey's grounders very satisfactorily. Hines made first on a rattling line-hit between first and second; Spalding's fine bases-on-balls-to-right gave him second, and a fielding foo far from that base, Snyder's magnificent throw clear from the lower plate to second fairly caught him between second and third, where he was made short work of by Somerville and Gerhardt. In the next inning Somerville's cracking fly to centre went straight into the paws of Hines. Peters made a splendid stop and accurate throw of Gerhardt's fierce grounder. Hastings made his base on a daisy between short and second, and one more on Chapman's safe fly to left, which Glenn picked up on the short bound and claimed as a catch, but the umpire couldn't see it. Devlin spoiled all hopes of a run by a foul fly to McVey, which that player took into camp. Chicago was not more fortunate, for Spalding didn't take first on his grounder to Somerville, a dirty third strike was missed by Snyder, the ball going a good distance behind him; but, by a wonderful exhibition of sharp, quick, and accurate throwing, Addy was headed off before he had reached first bag. White tried Somerville on another grounder, and he perished.

The Louisvilles opened the seventh inning by capturing Bechtel's fly to left centre—a lucky catch of Hines'. Fulmer sent the same player in the opposite direction after his fly in right centre, and he made an excusable muff of it after a long and industrious run, Fulmer taking second on it. Barnes sent Carbine to grass on his grounder to second, and Fulmer was left on second by Snyder's ground-ball to third, which was correctly fielded to first by Anson. On the other side, Peters raised a foul fly for Snyder's benefit, which he did not refuse. Glenn struck out for the second time, Barnes stretching a perfectly plain foul fly to left, which Chapman made a long run for, clear over the foul-ball lines, and muffed. For some reason the umpire decided it fair, and Barnes scored second base, scoring on Anson's fine drive to left. McVey hit a "socking rocket" to centre, which Hastings made a good catch of, and ended the inning.

In the eighth inning the Louisvilles were thus disposed of: Anson and McVey sat down on Somerville, Barnes clasped rude hands on Gerhardt's grounder, and Hastings, after making a safe hit to left, was caught by White and Barnes in trying to steal second. One, two, three, out, was also the order with Chicago, Hines' hard line-drive to third being muffed by Gerhardt, but sent in time to first. A fine stop by Fulmer of Spalding's vicious grounder cut short his career, and McVey's strong hit to centre gave Hastings another chance for a pretty catch, which he made. Then came Louisville's last chance for a run; but it was not to be, and Chapman, Devlin and Bechtel were the three unfortunates who were slaughtered ruthlessly by the three white-hosed assailants. Chapman and Bechtel retired on weak ground-hits to Spalding, and Devlin's short fly over second was gathered in by "dumpy" Peters. Chicago also failed to score, for Hastings took White's fly to centre, Gerhardt treated Peters' short fly likewise, and a foul fly from Glenn was squeezed by Snyder, and the first championship game in Louisville was at an end.

LOUISVILLE.	R.	1B.	P.O.	A.	E.
Gerhardt, 3d b	0	1	2	1	2
Hastings, c. f	0	2	3	0	0
Chapman, l. f	0	0	2	0	0
Devlin, p	0	1	1	0	2
Bechtel, r. f	0	0	0	0	0
Fulmer, s. s	0	0	0	4	0
Carbine, 1st b	0	0	12	0	1
Snyder, c	0	1	5	4	0
Somerville, 2d b	0	0	4	4	0
Totals	0	5	27	13	5

CHICAGO.	R.	1B.	P.O.	A.	E.
Barnes, 2d b	2	0	1	2	0
Anson, 3d b	0	1	1	4	0
McVey, 1st b	0	1	15	0	0
Hines, c. f	1	1	4	1	1
Spalding, p	1	2	1	5	1
Addy, r. f	0	0	1	0	0
White, c	0	1	2	1	1
Peters, s. s	0	0	2	4	0
Glenn, l. f	0	1	0	0	0
Totals	4	8	27	17	3

	1	2	3	4	5	6	7	8	9	R.
Louisville	0	0	0	0	0	0	0	0	0	0
Chicago	0	1	1	0	0	1	0	1	0	4

First base by errors—Louisville, 2; Chicago, 4. Runs earned—None. Balls called—Spalding, 6; Devlin, 18. Strikes called—Chicago, 29; Louisville, 25. Bases on called balls—Chicago, 1. Umpire, Mr. L. B. Warren of St. Louis. Time, 1h. 55m.

A report of Thursday's game is published on one of our inside pages.

OWING, we learn, to Messrs. Cummingsky and Lennon violating their (verbal) contract, Mr. Doyle, manager of the Lowell (Mass.) Club, has been obliged to withdraw his games from the Fair Grounds, and lease new grounds, which he is filling up for the comfort of all lovers of our national game. Lowell will soon have a fine ball-ground, all their own, and Mr. Doyle will be pleased to hear from all professional clubs visiting Massachusetts, feeling confident they will meet with a hearty support. Mr. Blaisdell, having been dismissed from the Lowell Club, has, it is said, joined Messrs. Cummingsky and Lennon in a scheme to induce out-of-town clubs to go to that city and play on the Fair Grounds.

BUCKEYE vs. MILFORD.

An interesting contest took place at Columbus, O., April 25, the occasion being the opening game of the season for the Buckeyes of Columbus, who played against the Milfords, amateur champions of Ohio. The game was marked by good batting and fine fielding on the part of the Bucks, Nolan's pitching proving to be very effective, fourteen men striking out. The play of Burnie behind the bat was especially fine, he putting out no less than sixteen men, fourteen on strikes and two on beautiful foul tips. Doscher's playing on third base was also excellent. Messrs. Foran and Martin led at the bat, each making three base-hits, all of Foran's hits being two-baggers. The Buckeyes play the Chicagos May 1, and the Louisvilles on the 5th.

BUCKEYE.	TR.	R.	1B.	P.O.	A.	E.
Burke, s. s	5	1	1	0	2	0
Nolan, p	5	1	1	0	2	0
Doscher, 3d b	5	2	2	0	1	0
Foran, 1st b	5	3	3	9	0	0
Mansell, l. f	5	1	3	0	0	0
Martin, 2d b	5	2	3	1	1	1
Barnie, c	5	1	1	16	1	1
Dodds, r. f	4	2	2	1	0	0
Weis	4	0	0	0	0	0
Totals	43	11	14	27	9	2

MILFORD.	TR.	R.	1B.	P.O.	A.	E.
Newhall, 3 b	4	0	0	0	4	5
Walker, 1st b	4	0	0	11	0	2
Summers, c	3	0	0	5	1	4
Mellish, p	3	0	0	0	3	0
Godfrey, l. f	3	0	0	1	0	2
Kaufman, s. s	3	0	0	4	0	5
Judd, c. f	3	0	0	0	0	0
Warner, 2d b	3	0	0	3	3	0
Grindle, 2d b	3	0	0	2	2	3
Totals	29	0	1	27	12	14

	1	2	3	4	5	6	7	8	9	R.
Buckeye	0	3	0	0	0	0	0	0	8	11
Milford	0	0	0	0	0	0	0	0	0	0

Runs earned—Buckeye, 5; Milford, 0. Umpire, Mr. D. H. Torone. Time, 1h. 45m.

BOSTON vs. NEW HAVEN.

Some five hundred persons witnessed the game contested by the Bostons and New Havens at New London, Ct., April 26, though the weather was raw, windy, and not conducive to comfort in the open air. The Elm City boys held the lead up to the fourth inning, when they were tied by the champions, who finally won by a single run, each side having suffered five whitewashing operations. The fielding of George Wright and O'Rourke was superb, and the New Havens did unusually well at the bat.

BOSTON.	R.	PO.	A.	E.
G. Wright, s. s	1	3	3	1
Leonard, 2d b	0	5	2	0
O'Rourke, l. f	1	3	1	0
Murnan, 1st b	2	4	0	0
Schafer, 3d b	1	4	3	0
McGinley, c	1	2	1	1
Manning, p	1	2	1	1
Morrill, c. f	0	3	0	1
Park, r. f	0	0	1	1
Totals	7	27	12	10

NEW HAVEN.	R.	PO.	A.	E.
Fleet, 2d b	0	1	3	1
Waite, r. f	1	3	2	0
Pabor, 1 f	1	3	2	0
Bentley, 1st b	1	10	0	1
Goldthwaite, c. f	0	3	2	0
Wright, s. s	1	1	2	1
Hallinan, s. s	1	2	2	0
Hicks, c	1	4	1	1
Booth, r. f	0	4	0	0
Holds'th, c. f	0	1	3	1
Mathews, p	1	1	2	2
Nichols, 3d b	1	1	3	2
Totals	7	34	22	9

	1	2	3	4	5	6	7	8	9	R.
Boston	1	0	0	3	1	0	2	0	0	7
New Haven	2	0	2	0	0	1	1	0	0	6

Runs earned—New Haven, 3; Boston, 2. First base on errors—New Haven, 3; Boston, 4. Umpire—Mr. Avery of New Haven.

NEW HAVEN vs. BOSTON.

The Elm City team achieved their first victory over the Bostons in a poorly played game, and one which caused much dissatisfaction, at Providence, R. I., April 27. The score:

NEW HAVEN.	R.	1B.	P.O.	A.	E.
Fleet, 2d b	0	0	2	2	0
Waite, r. f	3	3	2	0	0
Pabor, 1 f	3	1	2	0	3
Bentley, 1st b	2	1	10	0	0
Goldthwaite, c. f	0	0	2	0	1
Wright, s. s	1	1	2	1	0
Hallinan, s. s	1	1	2	2	0
Hicks, c	1	1	5	1	1
Booth, r. f	0	0	2	0	0
Holds'th, c. f	0	0	3	1	0
Mathews, p	1	1	0	2	0
Nichols, 3d b	1	1	2	2	2
Totals	13	9	34	13	7

BOSTON.	R.	1B.	P.O.	A.	E.
Leonard, 2d b	0	1	2	4	1
O'Rourke, l. f	1	1	3	0	0
Murnan, 1st b	2	1	9	0	2
Schafer, 3d b	1	1	1	2	0
McGinley, c	1	1	2	1	1
Manning, p	1	1	1	4	1
Morrill, c. f	0	1	2	0	0
Higham, r. f	0	0	2

THEATRICAL RECORD.

Movements, Business, and Incidents of the Theatrical, Circus, Musical and Minstrel Professions.

THE CLIPPER POST-OFFICE.

☞ A STAMPED ENVELOPE, plainly addressed, must be inclosed for each and every letter, and the line of business followed by the party addressed should be given, in order to prevent mistakes.

NOTE.—Professionals and others should bear in mind that, by a recent change in the postal laws, all letters, etc., in transit between the United States and Canadas, *must be prepaid*, otherwise they are not forwarded.

Letters received for week ending 5 P. M., MONDAY, May 1.

LADIES LIST.

Adams, Mrs. Burton
Aiken, Blanche
Boshell, Louise (2)
Bland, Edith
Bernard, Mrs. Chas. S.
Bretts, Emma (2)
Bidwell, "Dollie" Sc.
Beverly, Mrs. Maude
Bliz, Mrs. Rose Harding
Cameron, Annie E.
Corelli, Blanche
Calamo, Selva
Cushman, Cora
Carroll, Sarah E.
Cassell, Mrs. F.
Campbell, Ida
Durand, Kittie
Delmay, Lu-lu
Dwyon, Augusta L.
Davis, Laura
De Mott, Mrs. Josephine
Delby, Miss M. W.
Esmond, Ella
Emerson, "Dollie"
Forrest, Lillian (late of Baltimore)
Frost, Fannie
Fisher, Jennie (of Chas. Gilmore's Co.)
Gray, Ada (late of DeBar's, St. Louis)
Gracie, Millie
Gray, Maggie
Henri, Flora
Holmes, Mrs. E. B.
Hexlep, Grace (2)
Heriand, Mrs. Wm. E.
Howard, Minnie
Herrmann, Mrs. A.
Jonson, Christina
Janauscheck, Mad.
Johnson, Mrs. Emma
Keane, Mad. M. J.
Kennedy, Florence
Kellogg, Alice
Larkelle, Nellie
Lyiell, Blanche
Leon, Mrs. Ella
Leak, Annie
La Rue, Ella
Loftus, Miss Sidney
Lawrence, Nellie
Leroy, Kittie
Lesley, Jennie
Lee Minnie
Mitchell, Maggie
Morris, Mrs. Hattie
McGill, Sadie (3)
May, Georgie
Morris, Clara
Mathews, Julia
McKean, Gabriella
Macarie, Mad. (p. o. m. Ipswich, Eng.)
McGill, Mrs. Sadie
Mack, Gussie Crayton
Mortimer, Estelle
Newman, Annie
"Octavia" (vocalist)
Phelps, Mrs. (managereas)
Perkins, Minnie (St. Joseph)
Plunkett, Viola
Proudfoot, Miss E. V.
Palmer, Minnie
Rainerie, Louise (of McKee Rank Co.)
Siegrist, Mrs. S. A.
St. Clair, Genevive
Sidell, Clara (male impersonator)
Stoddard, Mrs. Susan E.
St. Felix, Clementine
Sherwood, Alice
Siddons, Miss F.
St. Felix, Henrietta
Somers, Alice
Sinclair, Eva
Stuart, Adelaide (vocalist)
Stanley, Maude
St. Rimo, Eva
Templeton, Fay
Turner, Frankie (3)
Trastrour, Eugenie
Vestvali, Marie
Vernon, Mattie Sc.
Walters, Annie
Willis, May
Wilkinson, Lillie
Wesner, Minnie (of Gerlio's Co.)
Watson, Rose (late of Sherry's Co.)
Wade, Mrs. Lottie R.
Webster, Florence
Whiting, Mrs. Chas.
Woods, Carrie
Yearance, Ida M.

GENTLEMAN'S LIST

Alabama Jub. Sing. Manag. of
Akin, Harry B.
Archer, Geo. A.
Ala. — (gymnast)
Allen, Harry (of Kellogg Op. Co.)
Ames, Emile
Alwood, Chas. T.
Almonte, Geo.
Austin, Chas. (p. o. m. Stormlake, Ia.)
Atkins, W. A. (candy "biz")
Altenbaugh, "Lew"
Baker & Farron
Bell, Chas.
Braham, ——— (conned.)
Blaisdell, W. B.
Beryen, H. (with J. T. Raymond)
Boyd, Arch T.
Boyd, Clarence (2)
Boyd, C. (of Haverly's Minst.)
Bucklin, (of Mlle. Bertie's Co.)
Burton, Clarance
Boss, Geo. (manager)
Beatty, R. C.
Beverly, Al. H.
Blackwell, E. M.
Bray, Walter
Bryant's Minst., Agent of
Bennet, Harry (song-and-dance)
Beverly, C. Stuart
Byron, John H. W.
Burke, J. M. (with Tabl. of Erin Co.)
Barney & Rickey
Berger, Prof. (2)
Brown, Ed. C.
Barry, Ed. (of "Blk. Crook" Co.)
Brink, E. H.
Bent, W. H.
Bagley, Wm.
Bell, Chas. (N. O. M.)
Blanchard, Harry
Bernard, Alf.
Emerson's Minns.)
Craeger, Geo. C.
Cowles, M. B.
Chapin, D.
Crissie, Ed.
Caligan, W. St.
Clair
Ocallo, Geo.
Cole, W. W.
Caterson, Jno. F.
Clark, Chas.
Clarance, Mr.
Cardwell, L. D. (2)
Cody, W. F. (2)
Clark, John W.
Crispini, U.
Chrissie, Ed.
Continued.)
Colville, S. (late of Louisville)
Chapman, Geo. Y.
Cordona, Harry
Carr, Frank H.
Carter, J. Heneage
Coulson, Frank
Collins, Saml. (Dutch "biz.")
Chippendale, F. (2)
Conlon & Barry
Clark, G. (of Whitmore & Clark)
Chapin, C. H.
Devere, Chas. M.
Dumont, Frank
Duprez, Chas. H.
Dykeman, Ed.
De Leon, Leon 5c.
De Haven, Claude (2)
Doherty, W. N. (of J. Dillon's Co.)
Durand, W. W.
Dunbar, W.
Dunbar, Wm.
Drake, S. M.
Driver, W. J.
Delone, C.
Drew, C. (of Jennie Oates' Co.)
Delanie, Chas.
Donnie, J. B.
Donaldson, Jno.
Dufea, O. (musician)
Elliott, R. Fisher
Eckert, Prof. Jno.
Eunice, Wm.
Ellis, Gust. (musician)
Ellis, C. H. (with Washburn's Co.)
Ellis, C. T.
Emerson, Fred.
Earley, Jas. R.
Emmerson, Frank
Flannagan, "Ned" (candy "biz")
Fritz, Ed.
Frake, W. H. (manfish) (2)
Fox, Jos. (with Dup. & Bens.)
Fredericks, O. (musician
Frankum, Geo. W.
Forbes, Chas. (manager) (2) 6c.
Fleury, Fernando (2)
Fish, J. Spencer
Furbish, C. E.
Fredericks, Mons. (of Glasgow Scot.
France, S. C. 2)
Fish, F. C. (of Deacon & Fish)
Gilroy, David (song-and-dance)
Gilroy, Jas. (of Gilroy, Eagle & Gilroy)
Goshan, Peter
Goldrich, P. C.
Graham, Arthur
Goss, "Ned" (2)
Gaylor, Chas. (dram. author)
Guy, Jr., G. (of Guy Family)
Gerson, Edmond
Gibbons, Frank A.
Gray, ——— (old man "biz")
Gushen, Col. Robt.
Glassford, E. C.
Garnella, Robt.
Gilbert, Harry
Goodall, Julien K. 6c.
Hawley, Frank (song-and-dance)
Howard, Chas. (of Adelphi, Chicago)
Heath, P. (ventriloquist)
Harris, Minnie
Heywood, Jas.
Hughes, Mark
Hernandez, Arthur
Harland, W. E.
Hill, Henry B.
Hobson, Frank
Holden, Chas. (with Woolcburn)
Hamilton, Chas. (musician)
Hedges, Mr.
Hamilton, Jas. W.
Hogan, S. S.
Hodges, D. B.
Henry, H. (of O'Brien's Cir.)
Hall, J. W. (circus "biz")
Hunt, Chas. (with the Phoits)
Hooley, B. (with Heywood Bros.)
Howard & Melvin
Howard, Geo. (of "Un, Tom's Cab.")
Hinton, Thos. F.
Hayden, Chas. (circus "biz")
Hicks, Chas. B.
Heywood, ——— (of Heywood, Bros.)
Howes, Reid M.
Hamilton, Wiley
Hamilton, Jno. B.
Hall, Geo. (late of Maguire's)
Howard, John
Hymes, Hiram
Hutchinson, Asa B.
Hess. C. D.
Hall, Geo. A.
Hanley, M. W.
Hart, "Tony"
Jackson, Abrah. (musician)
Jones, Jos. H. (musician) 15c.
Jones, Joseph (of C. Callender)
Jacobsohn, S. E.
Jefferson, Harry
Jeffries, J. J. (manager)
Junod, C. F.
Johnson, Walter (agent)
Jefferson, C. B.
Justice, J. J.
Jackson, T. R.
Jackson, Hart
Jay, Harry
Jones, C. K.
Jones, J. (musician) 18c.
Kent, Frank (2)
Kine Bros.
Kent, Fred. L.
Kirwan, Ed.
Kimball, S. W.
Knowlton, J. K.
Keeler, F. A.
Keating, Thos.
King, A. N.
Kine, Jas. (2)
Kendrick, Thos.
Kent, Jule
Leavitt, M. B. (2)
Ludovic, Prof.
Lannier, Mr. (of Lannier's Dram.)
Lodge, Jas. J. (2) 6c.
Little, Chas.
Lee, Tony
Lennox, Geo. H. (2)
Leach, Eugene 5c.
Lupo, Eugene
Lubelo, Jas.
Le Verne, Everett
Lawson, Mr. (of J. Matheus' Co.)
Lowins, J. J.
Lucas, Alex. A.
Lee, Simcoe
Lynch, Ed. (Irish comed.)
Lindley, R. A.
Leymond, C.
Leapold Broa.) 6c.
Laurent, Edna
Levit, Harry (of Burke's Show)
Lenahan, Alfred
Lennox, Geo. (of Bryant's Minst.)
Long-Look, Prof.
Leon, T.
Leopold, Frank (gymnast)
Lesley, Jno. W.
Lennox, G. H. (of Bryant's Minn. 3c.
Langdon, W. H.
Lyons, Harry (acrobats)
MacEvoy, Frank
Mann, S. N.
Messenger, Jas.
Murphy, Con. T.
Mack, Jas. (p. o. m. Corning, N. Y.)
Maeder, Fred. G.
Melville, Chas. (agent)
Moreland, H. (of "Buff. Bill" Co.)
Murphy, J. C. (manag. of Vokes Family)
Mankins, Geo. W.
Magee, J. (musical director)
Maico, Alfred
McDermott & Cotrell
Marvin, Theophilus
Montford, Harry C.
Moulton, Frank
Melville, Jas.
Moulton, Harry
Miles, W. H. (of K. Putnam's Co.)
May, Geo.
Murphey, John E.
Miller, B. (of Plunkett's Co.)
Marinetti, Paul
Maxwell, Barry
Mosaroo, Theo.
Mutchman, Max
McGill, Jas. W. (of Mc-Gill & Strong) (2)
Mlaco, Wm. (of Maco Bros.)
MacEvoy, Frank
Morris, "Andy"
Murphy, Jos. (drummer)
Moore, Chas. A.
Morris, Ali. (circus "biz")
Moore, Little Eddie
Morosco, Walter
Markham, Harry
Mack, J. A.
Mack, Walter (old man "biz")
MacEvoy, Chas.
McDermott, C. E.
"M. V. A."
Nutt, Commod.
Noyes, Frank J.
Niblo, J. (late Niblo & Hall)
Nolen, F. (actor)
"Octavia" (vocalist)
O'Neil, Jas. (Irish "biz")
O'Neil, Jas. (of Carton's Brooklyn)
Owen, F. (of A. O. Miller's Co.)
"Ooffy Goof"
Oliver, J. H.
Praeger, Hubert
Paul, W. B.
Plunkett, Chas.
Poole, Bros.
Potter, Chas. A.
Pope, Jas.
Paddock, M. J.
Pollock, A. J. A.
Pennoyer, H. S.
Primrose, Geo. H.
Philion, W. S.
Pettit & White
Quinn, Thos. F.
Parker, Louis
Powell, E. (of Haverly's Minst.)
Pierce, Jas. H.
Raymond, Frank
Ring, Geo. H.
Robinson, H. (of Rob'ns Minst.) (2)
Robinson, Stephen
Rankin, McKee
Ryman, Ad.
Rowen, C. (of Howe's Cir.)
Riker, "Tony"
Rooney, Jas. D.
Richards, B. (of Rothchild's Cir.)
Reeder, Alexander
Roberts, Col. Nichol
Rowe, C. (of Varieties, Peoria, Ill.)
Russell, C. E.
Riano, Sig. Giu. 10c.
Rubini, Sig. (2)
Ryder's Swiss Bellringers
Rowley, Jas. D.
Roberts, W. D.
Rogers, Jas. E.
Seamon & Somers (2)
Sully, D. (Irish comed.)
Sherman, ——— (agent)
Singer, F. (of C. Furbish's Co.)
Schief, Geo. (tumbler)
Stanley, Ernest
Schofield, F. S.
Sinclair, ——— (comed., Slafer, Wm. E.
Stanton, David (bicyclist)
Scuiggen, Prof. F.
Shirley, ——— (violinist)
Strickland, W. H. (of Bryant's Minn.)
Shields, J. H.
Seeley, Chas.
Seymour, H. C.
Sheridan, J. (of Sheridan & Mack)
Schoeffel, Jno. B.
Shade, Jas.
Skelding, Geo.
Schaefer, "Jake"
Sullivan, J. (of K. Putnam's Co.)
Stevens, D. B.
Strebig, Isaac V.
Stevens, W. H.
Sweet, L. B. (musician)
Smith's Bell-Ringers
Strong, H. C.
Steele, John G.
Stevens, E. (Dutch "Oofty Goof")
Scott, "Andy"
Steele, Frank 6c.
Tapley, Wm.
Thornton, Harry
Tape, Frank
Terry, Rob.
Trimble, Harry M.
Turner, Thos. (late with Barnum)
Thompson & Macy
Thompson, W.
Taber, J. W.
Thompson, C. (of N. Y. Com. Co.)
Tracy, Frank
Tilla, W. H.
Thompson, L. S.
Thayer, Mr. Tompkins
Towe, B.
Tindall, Jesse
Tripp, Chas. B.
Thorp, Jas. E.
Turner, Brox, The Three
Unknown"
Vigna, Mr. (agent)
Vokes Family, Bus. Manag. of
Vanderbilt, Frank
Weslyn, Everett A.
Weeks, Dr. T. H.
Washburn, E. S. (2)
White, Danl. (minstrel "biz")
West, Frank (of Wood & West)
Welch & Ryan
Wells, Chas. (of Wells & Wells)
Wate, Geo.
Withers, J. G.
Whitney, John
Witherbee, Lee
Whitney, J. (of Shepard & Witney)
Wrigaton, Jno.
Walker, Louis N.
Welch, J. F.
Woods, Geo. W.
Weber, Geo.
Wise, F. L.
Weaver, Ad.
White, ——— (with (Skiff & Gaylord)
Williamson, T. R.
Welsh, Jas. (Irish comed.)
Wheaton, Paul T.
Wood & West
Wood, Fred.
White, G. (musician)
Watkins, Chas. (of Ada Gray's Co.)
Wixon, Wm. (male fish)
Weston, H. (with Mc Allister)
Wade, Thos.
Willis, Oscar
Ward, W. H.
Wood, John
Yerrington, Jas. (2)

THERE WERE LETTERS in the Wheeling (W. Va.) Post-office on April 29 for Sig. Montanio (2); John Cannon, and Shortie Bell.

LETTERS for Prof. Frederick, gift-show "biz"; John Storie of Cook's Circus; Tillie Bouton, Miss Octavia, and Rose Lee were in care of the Post-master at Little Rock, Ark., on April 27.

INTRODUCTORY OVERTURE.

MONDAY, May 1, '76.

May-day! Beautiful May, with its bright sunshine, clear skies, and invigorating airs, is upon us, clothing the earth with verdure, gladdening the eye with buds and blossoms, and beautifying hillside and valley. But in this great city all sentiment, all romance, all the glories of nature, are lost—swallowed up in our annual moving festivities and domestic recreations. We started with the intention of inditing an essay on the birth of May, with all its attendant natural expositions; but the clatter of dishes, the shrinkage of furniture, the discomfiture of stew-pans, the hurry and scurry, the fretting and scolding, and loud-mouthed commands along the whole family-line are ringing in our ears as we write, and knocking sentiment into a confused mass of incongruities. It is not good for man that he should live in New York on the first day of May; far better had he been born in the wilds of Africa, with Stanley a-hunting for him, than to try to stem the tide of the abuse and malediction that hedges him about on that beautiful day when queens are crowned with earth's choicest gifts, and May-poles, twined round with gaudy-colored ribbons, remind us of the insignia of the barberic profession. No; the language of flowers must give place to the language of frantic women and hungry children, and the otherwise sweet romance of the day is torn to tatters by the whirlwind that accompanies May-day moving in New York.

Fain would we sit by the brookside afar,
And muse on the marvels of nature,
While the household divinities, little and big —

We find it impossible to go on with this little poem while the storm is raging around us.....Well, well, the naughty Offenbach is coming! Coming to "desecrate" the halls made memorable by the touching admonitions of Moody and the pathetic songs of Sankey. What shall Au harmonize? Will the music reach the soul of man? Will his harmonies hold captive the listener? Will they not, rather, revive memories of those gushing creatures whose shrugs and poses and double-entendres were wont to set the house upon a roar when "The Grand Duchess" first taught us what naughty, naughty people the French are? Our managers do not often back celebrities for such large sums as Offenbach has been promised; but this is Centennial year, and the great composer will be disbursed over immense assemblages, and thus the musical curiosity will no doubt turn up a trump-card. Flory MacGinnis was a nate hand at a reel or a jig when the fiddle was in chune; but this wily Frenchman will set the girls wild with his melodies and inconceivable musical eccentricities.....And talking about the boys and gals of the "ould dart" a-tripping it to "the sweet breathings of the lute," did you ever hear about the Irishman's description of a female dancer? No! Then, "be me sowl, I'll give it yez." [The pure and unadulterated Irish language spoken in its original tongue in this office.—ED. CLIP.] "The leddy is the properiotor of a pairson of about six fate heigh; legs, galore, that moight make the forchune of an uninvestigated chairman, be dad; and wid a fut, agrah, capable of gittin' a foine hould on the flure!".....And yet another link has been severed in the chain that united the stage of the past with that of today; and with the death of Barney Williams the profession has lost a representative man. His was the tender heart that shunned the approach of wrong; his the sunny heart that looked through life's veil of gloom upon the brightest side; his the loving heart that wreathed affection's flowers around the brows of those it loved, even in its darkest hours; and his the faithful heart, whose friendship was as lasting as the hills. Poor Barney! We shall never more be gladdened by the sound of his merry laugh, nor shall the tear again be started by the tender touches of his pathos! Farewell, old friend!

We'd touch for thee the harp of song,
But oh! its simplest strain
Would die in thrilling cadences,
And leave a sad refrain;
We'd wreathe for thee a sparkling crown
From Erin's fairy bowers;
But soon each gem's rare light would pale—
The tomb would blight the flowers.

.....What do you think of Manager Daly giving a four-page satin newspaper to every lady who attended the one hundred and fiftieth representation of "Pique" at the Fifth-avenue Theatre on Friday evening last? We have nothing to say against Mr. Daly going into the drygoods trade; but we solemnly protest against his using satin newspapers, because it is injurious to the rest of us, insofar as *our* readers will next be calling for satin instead of paper CLIPPERS. Why, do you know? two gushing girls, who sat in satin papers at Mr. Daly's, now turn up their pug noses at every common newspaper-stand they pass! They do incessant Daly duties by their immaculate and immoral conduct, as they passed his stand, that he set his dog upon them, and then mocked at their calamity. Mr. Daly must not introde upon established customs.....And talking about the outcropping of vegetation and things, we trust that it was no ill wind that *blew Berry* onto the Chateau Mabille—we hope that bad business will never come to make him a *blue* Berry.....Now, then, look alive, Barnum, like Johnny Thompson, is again on hand, this time with what he calls "the greatest show on *earth*!".....When a man has the courage to step out of the beaten path, and give us a new rendering of Shakespeare, he is guyed with unseemly joy and other manifestations of unmitigated dissatisfaction. Last Monday night, at the Academy of Music, George the Count Joannes, counting on his own popularity and the favor with which Shakespeare's plays have been received in this country, presented "Hamlet" in a guise somewhat at variance with the general conception of the tragedy and its manifold ramifications. The company he had assembled to support him seemed to have visited the theatre with the understanding that the Count would make a comic character of the melancholy Dane, but he didn't; and, had he been backed up in his efforts, Ham. would have gone down like anything. As it was, the Count's support became the laughing "hoss" and the melancholy one had to keep the ship of state aboodle from dropping into the slough of despond. Those gentlemen who, to show their feelings, shied stools and chairs at Hamlet, exhibited a want of that true inwardness ever inherent in the gentleman and scholar. Had one of those missiles hit the star of the evening, another murder would have to be added to the long catalogue of crimes committed upon the stage that night. George is deserving of commendation for the patience he exhibited, and for the performance of a most difficult role under the most depressing circumstances; but Fuch and Rubinstein ought to have been let loose at the *other* actors that night.....While recently viewing an entertainment at Fox's American Theatre, Philadelphia, we wondered whether the dapper partner of James Collins would, on a cold day, remind you of the rising generation, from being *the little chilled Wren!* [We had this thing fixed up in much better style, so that *everybody* could understand it; but the devilish landlady is moving today, and she destroyed a barrel of our jokes on Saturday, as *she* said, "so as to have that much less stuff to move," and we are paying her for contentinal prices.—ED.].....Some time ago the Washington Fish was attracting great attention, but Murray's Circus has produced a greater magnet in a Fish out of water, as it were—Charley Fish, the great bareback equestrian. He just drove 'em crazy, and men were to witness their appearance so as not to lose the opportunity of seeing this man Fish! And speaking of aquatic performances, would it be proper, in looking at Lurline the Water Queen as she revels in the aggregation of waters, and dives for things as she stirs up the native element, without any intention of conjuring up unseen spirits from the vasty deep, to have us go in contention made, and does the blasted thing jibe? —ED.]—would it be proper, we repeat, to call Lurline one of the *see things* of the foam?.....Hankering after the eelpots of Jo. Somers, one evening last week, at the close of a wild scene of excitement at the Globe Theatre, we did get us to an eatery of which Joseph and his brethren are the proprietor and attendants, and after waiting for some time for a dozen or eight cents' worth of clams, a son of Thespis did enter upon the scene. "Beshrew me, he was an arrant knave," and loudly did declaim at the unpretty waiter boy for his delay. In the waits between the ordering of our provender and the coming of the same, we had ample opportunity for observing the callous features of this strayed-by-night. Suffice it to say, he was a bad egg, and of hardened cheek. But to think of the duplicity of the man! We'll be sworn that, when he gave his order, he called for "one fish-ball," like the ancient student of Harvard. And yet, when he would fain refresh the memory of the attendant William, he cried aloud "Yurry up, you quail on toast!" Oh! the meanness of the lying devil! Ah! there are too many actors who palter to a petty state, and deceive the eye that thrift may follow fawning. [We *think* we have got these different quotations properly assorted and classified, but we are not positive, for the perfidious boarding-house keeper has jammed the remainder of our notes into the confused mass of his old-fashioned bandbox.—ED.] In concluding this touching tribute to a convival spirit, we are emboldened to compose a verse of original poetry:

Come, William, hurry and bring my quail;
Don't loiter, but pry the spry;
You know *I never could bear to wait!*"
Said William: "*Nuther could I.*"

.....Judging by the prominence given to a favorite Ethiopian comedian at one of our up-town theatres, they had a "*Wild Goose*" there recently. Having reference to Johnny *Wild* and the *bill* of the play, see that? And Harry Richmond set 'em wild, too; he was here, there, and everywhere on the stage, until, like the bloody Duke of Gloster, you would be ready to swear that there were *six* Richmonds in the field.

.....But probably the *greatest hits* of the week were those made by dem Mace and Goss, at the Centennial Cushing's Circus.....On the eve of the Centennial Exhibition opening we would kindly ask the undepraved reader what "ancient" would the "old men" negro-sketches remind you of? "*Old age acts*," of course. [Now, it is not to be supposed that *all* minds can fathom this abstract and brief chronicle of the times, but those who can not, we consider unhappy and unjust. Hence it is that, reasoning from this standpoint, we would respectfully state that the solution of the ancient problem is, *old Ajax!*—ED.].....Years ago we used to hear a good deal about the *Patroon* of New York; but now we hear more about *Pat Rooney*, who, probably, may essay to wear the mantle and the breeches of the lamented Barney Williams. Success to the worthy *Pat*-rician! Owing to the great desire to witness the old piece of "London Assurance," Wheeler's new "Twins" was inadvertently withdrawn in the second week of its age.

IN MEMORIAM.
Fold the little hands together,
Black "its" soft and dreamy eyes;
See how like a faded lily
Wheeler's "Twins" now softly lies.

And yet we are unprepared to say which we admire the more, "London Assurance" or Wallack's assurance!.....It may be well to observe that the Downing who is giving concerts at the Central-park Garden is not the same Downing who used to serve up oysters on the half-shell down in Wall street, and yet he is just as good as any oyster-house critic......"Our Jim" says that, if he were a tragedy actor, he should like to play Romeo, but if he couldn't do that, he would have no objections to Juliet. How smoothly things would move along if *all* actors were so obliging!.....Some of our circuses are advertising the greatest bareback displays ever witnessed. As if we didn't have a better sight at every operatic performance at the Academy.....A comic correspondent with an inquiring turn of mind asks whether "*Ferreol*" is likely to live to be *very old* at the Union-square Theatre. We have no patience with such idle gossipers. And yet we may be pardoned for saying that the existence of "Ferreol" will depend upon the managers' "Conscience."..... Bellocca has broken in new principals, and is herself out in three easy lessons, and the season ended spasmodically. Well, who are we to rehearse next?.....Circus and sideshows are flopping down around Philadelphia like flies about a sugar-hogshead in the height of the season. Ye who have stamps to shed, prepare to shed them now. Children, unaccompanied by their parents, half price. [Voice from above: "We're full up here!" "Our Jim;" "We're full down here, too."]

CITY SUMMARY.

O. D. BYRON, during the last week of his engagement at Wood's Museum, acted in "Across the Continent" until Thursday evening, when "Donald McKay" was produced, and repeated on the following evening. In the latter play Robert Meyer's Brass Band appeared. On Saturday afternoon and evening James Barnes received his annual benefit. At the matinee the programme included Dominick Murray in "Mickey Free;" O. D. Byron in one act of "Across the Continent;" Clirehugh's Comedy Company in "Any Port in a Storm;" national melodies by Robert Meyer's Brass Band; songs by the Union-square Quartet; recitations by Margaretta B. Moore; an act called "Brannigan's Band" by Bartley and Burke; banjo performances by Horace Weston; and songs by the Alabama Jubilee Singers. In the evening O. D. Byron acted in "Across the Continent," Miss Emily Maynard sang songs, and A. H. Sheldon acted seven characters in a song play by William Seymour, entitled "Jack of All Trades."

R. WARD, a cornet-player, joined the San Francisco Minstrels on April 24, filling the place of Arthur Bent. Mr. Ward is a skilled performer; but, as he had hitherto only played in orchestras attached to theatres, when he came to face an audience single-handed he suffered somewhat from nervousness. He will probably soon become accustomed to the situation, and give satisfaction to both his employers and the public. The other changes in the programme included "Must We, then, Meet as Strangers?" sung by J. A. Barney; "Take this Letter to my Mother," by T. Raymond; and a comical burlesque lecture upon "Temperance," by Add Ryman. The average attendance has been good.

JOHN THOMPSON closed his engagement at the Bowery Theatre April 29, having acted in "On Hand" April 24, 26, 28, "Dixie" 25, 27, two acts of "On Hand" and two acts of "Dixie" 29. "Slasher and Crasher" opened the performances every night. O. D. Byron in "Across the Continent" is to begin an engagement May 1.

KELLY & LEON'S MINSTRELS, under the management of J. H. Mack, with Edwin Kelly as director of amusements, are to commence a season at the Twenty-third street Opera-house on May 1. The announced company includes the "Only" Leon, Edwin Kelly, Walters and Morton, Edwin Lester, Dave Reed, Huber and Glidden, Japanese Tommy, J. H. Surridge, C. R. Clinton, Wm. Ball, John Charleston, Frank Bowles, J. B. Vogel (leader of orchestra), H. Wells, A. Gaylord, W. Maddern, Ed. Bornshein, Charles Ludwick, J. Oliver, Charles Tilton, J. Martin, and J. P. Reynolds.

MILTON NOBLES is the star this week at Wood's Museum, and at the matinees A. H. Sheldon will be seen in his new play, entitled "Jack of All Trades."

FREDERICK THORNE is to have a benefit at Booth's Theatre Tuesday evening, May 2. "Henry V" will constitute the attraction, Mr. Thorne acting Fluellen.

Barney Williams.

BORN IN CORK, IRELAND, JULY 20, 1824.
DIED IN NEW YORK, APRIL 25, 1876.

The Emerald, shrouded in grief to-day;
The Harp, in mourning drape;
And on Old Ireland's Shamrock hang
A mournful wreath of crape.

Hushed is the voice that, speaking, told
Of Ireland's woes and joys;
And gone the actor—living still
With Irish girls and boys.

No more the true, warm Irish heart
Beats in the actor's breast;
No more he bears the mimic part
Of Ireland's bravest, best;
No more the curtain, rising, shows,
With hill and lake between,
The mimic joys, the mimic woes,
Of our loved Isle of Green.

The Switzer has his William Tell,
The German has his Rhine,
But Ireland has her Emmet,
Her O'Donnell and O'Brien;
And every sunny Irish slope,
And every shaded lawn,
Is haunted by her Banshees,
And here sweet Colleen Bawn.

And patriots and martyrs
It was his to represent,
The traits of Irish character
In days long spent.
Her lovers and her warriors,
Her laughter brimming o'er,
Have vanished from the mimic stage—
Have gone forevermore.

Where Barney Williams rests to-day,
The heart of Ireland weeps;
No common earth, no common clay,
Beneath his silent steps;
The Irish wit his lips let fall
Was tinged with sorrow's shade,
And touched the inmost heart-strings
Of the Irish maid.

For when he spoke of Ireland's wrong,
Or acted Ireland's right,
The true soul of that Land of Song
Stood forth in lines of light.
The blood that flowed in Irish veins,
And conquered Fontenoy,
Danced once again beneath his words
In sparkling waves of joy.

For him, Old Ireland's fairy throng
Upon the emerald green
Shall wait in vain—no more he comes
To finish out the scene.
Wherever Irish hearts to-day
Beat manfully and strong,
The Harp is on the willow hung
For him who sleepeth long.

This celebrated Irish comedian died of paralysis at his residence, No. 41 East Thirty-first street, at half-past one o'clock on Tuesday afternoon, April 25, in the fifty-second year of his age, he having been born in the city of Cork, Ireland, July 20, 1824. For a few years past Mr. Williams had been threatened with paralysis, which had only been averted through the skill of eminent physicians. During his last European tour he was more than once in imminent danger of receiving a fatal attack, and various physicians who attended him in France, Germany and Switzerland were unanimous in the opinion that he had better return home at once, as it was only a question of time when a permanent attack would be made. Some summer of 1873 upon awakening one morning, he found that he could not open his left eye, and for some time thereafter the eyesight was permanently affected. A medical examination revealed the fact that the spinal nerves at the base of the brain were much irritated. These diseases after a time in a great measure yielded to medical skill; but he had frequent relapses, and, after fulfilling professional engagements, he was compelled to cease acting. On March 13 last Mr. and Mrs. Williams were to have commenced an engagement at the Boston Museum Theatre; but their departure was arrested in that city by Mr. Williams having an acute attack of pleuro-pneumonia, and he at once returned home. His disease, apparently, yielded for a time to his physician's treatment; but other ailments began to appear, and his brain was so much affected that he was frequently delirious, and at such times he became so violent in his demeanor that the united strength of four men was required to control him. While under the influence of this mental unrest he conversed rationally with the members of his family and his attendants. Early on Tuesday morning last he received a slight stroke of paralysis; but soon appeared recovered from its effects, and remained in the same condition in which he had been for several days previously, until about 9 o'clock, when he received a severe shock, which paralyzed his entire system, and he continued in a comatose state until his spirit winged its flight. A sketch giving the professional career of the deceased may be found in another part of this issue. On Friday morning, at Mr. Williams' late residence, the body will lie in state, and friends may then view it. The coffin was covered with black cloth, silver-mounted and festooned with smilax. Upon a silver-plate was engraved "Bernard Flaherty," with his age and the date of his death. The coffin lid rested on an ebony crucifix, with a silver figure of the Saviour thereon. The room was profusely decorated with flowers. The funeral services will take place from the Catholic Church, in East Twenty-eighth street, that morning, at eleven o'clock. 'Long before that hour, this spacious edifice, with the exception of those seats which had been reserved for the bereaved family and their immediate friends, was densely crowded. Numerous representatives of all branches of the profession, and specially appointed delegations from the Manhattan and Lotos Clubs and the Lambs' Association, friends all of which the deceased actor was a member, were present. The following gentlemen acted as ushers in the church, and rendered great assistance in preserving order in attendance with seats: George Hoey, E. K. Collier of Booth's Theatre, Claude Burroughs of the Union-square Theatre, E. M. Holland of Wallack's Theatre, John Drew of the Fifth-avenue Theatre, F. Langley of the Bowery Theatre, and Frank Fish. The remains of Mr. Hall. Prior to the arrival of the remains, numerous floral tributes, which had been sent to the deceased's late residence, were brought into the church and placed near the altar. Among these were an Egyptian pillar, four feet and a half high, with the title of the Lotos Club in violets entwining the column, presented by the club bearing that name; a large cross of white roses, from Miss Georgie Drew; a large pillow of tea-roses and other flowers, with an attached crown, and the words "To My Darling Husband" worked on the white ground, from the bereaved widow; an elegant urn, with the letters "Only Son," from Mr. and Mrs. Backus; a ship adrift on a sea of roses, with the legend "Home at Last," the offering of the children of the late Dan Bryant; a basket of flowers, with the inscription "At Rest," from Miss Kent; a cross of ivy, from Mrs. John Hoey; a pillar and lyre of French pinks and English violets, from Miss Annie E. Seymour; a beautiful harp and dove, from Mrs. Burroughs; a large cross, from John Hoey; a lyre, from Mr. and Mrs. George Sheppard; a pillow of rare white flowers, the gift of Joseph Tooker; a pillow of roses, calla lilies, jessamine, white pinks, and camelias, surmounted by Masonic emblems, from Barrett & Palmer; a cross of oak-leaves, some five feet high, over which was hung a wreath of white roses, bearing in violets the words "My Papa," from Marie Kathleen, the little daughter of the deceased. The floral tributes were of similar design to the foregoing, made by Mr. and Mrs. Lester Wallack, Mr. and Mrs. Theodore Moss, the Vokes Family, Mr. and Mrs. Frank Mayo, Mr. and Mrs. Byrnes, Mr. and Mrs. George F. Browne, J. W. Collier, Judge and Mrs. John R. Brady, Mr. and Mrs. J. P. Fitch, and others.

The hearse bearing the remains arrived at the church about noon, preceding the funeral clock, and the coffin, which was almost concealed from view by white flowers, was borne up the middle aisle by the following pallbearers to the music of Chopin's "March Funèbre:" Messrs. Barney C. Fennessy, Judge John R. Brady, John Brougham, Stephen J. Meany of *The Montreal Sun*, Dr. W. O'Gorman of Newark, N. J., Hugh Hastings, Lester Wallack, H. J. Montague, Orlando Tompkins Hamilton of Lowell (Mass.) Theatre, and Joseph D. Murphy, late business-manager of the Arch-street Theatre, Philadelphia. After these came the members of the bereaved family, Mr. and Mrs. W. J. Florence and other relatives, who were assigned seats close to the bier. The chimes of a silvery bell behind the heavily-draped altar announced the approach of the cortège, which was followed by the choir, filled into the chancel, followed by the officiating clergymen, clad in sombre-hued vestments. The Rev. Father H. McDowell of St. Agnes' Church, an intimate friend of the deceased, and who had attended him during the last days of his illness, is pastor of the Church, was the celebrant, being assisted by the Rev. Father Pratt as deacon and the Rev. Father McCauley, subdeacon. The vicinity pastors present were the Right Rev. Bishop Loughlin of Brooklyn, Rev. Dr. McGlynn, Rev. Father Antonio, Rev. Father McDonnell, Rev. Father Drumgoold, and other clergymen. The musical portions of the solemn ceremonies were highly impressive, being rendered by a double quartet and an effective chorus. The grandest of all requiems—Mozart's—was selected for this occasion. The soloists were Mlle. Anna Rosetti, Mme. Gilbert, Signori Del Puente and Meurice, the latter being Messrs. Troecker and Zincardi, tenori; Messrs. Telle and Riedel, bassi. Mme. Clark sang Luzzi's "Ave Maria" to ward the close of the mass, by request of Mrs. Williams. At the offertory Miss Rosetti sang the "Inflammatus," from Rossini's "Stabat Mater." The "Judicare" of Rossi, the finale of a requiem mass, was also delivered by the choir. After the ceremonies had terminated, the Rev. Father McDowell descended the steps of the altar and delivered an eloquent and pathetic address. He said it was his privilege as the officiating clergyman at these sad rites, and as one who had been invited to the house of the deceased, to lift his voice in their midst. In the course of his remarks he paid a heartfelt tribute to the memory of Mr. Williams. He alluded to the fact that he had conversed with him intimately in his dying days, and spoke of the religious aspirations which had previously marked his life. He drew a wholesome lesson from the life of the deceased, and said no greater example was ever given than the presence of such a concourse of people. The lesson of death, he said, was forcibly illustrated in this instance, and he urged the congregation to take the lesson to heart. The reverend gentleman then reviewed in a most pathetic manner the memorable life of Mr. Williams, and cited many instances illustrative of his energy, talents, noble-heartedness, and charity. Above all, he dwelt especially on the liberality of Mr. Williams, whose kindness to the poor would ever make

EDWIN BOOTH is to appear in Toledo, O., May 10, 12, 13.

REED'S NEW YORK THEATRE COMPANY is to perform this week in Marshall, Mo.

RENA sailed from San Francisco, Cal., April 24, in the steamship City of New York, for Melbourne, Australia, under engagement to Harwood, Coppin & Co. of the Theatre Royal. Prof. G. Maeder was also a passenger by the same ship. He goes out to produce several of his dramas. P. H. Kirby, who had arrived from Australia two weeks prior, returned with them as their agent. Mr. Kirby had acted in a similar capacity in Australia for Mme. Janauschek during her tour there.

"THE SPY," a dramatization by C. W. Barry, in which he takes the character of Washington, with J. Clinton Hall as Harvey Birch the Spy, supported by the Rochester Opera-house company, was performed in Auburn, N. Y., April 26 to good business, and in Elmira 28.

"DOT" was continued at the Portland (Me.) Museum up to April 28, when "Money" was presented for the benefit of Wm. Calder. A good house and audience was in attendance, and the beneficiary, in response to a loud call, came before the curtain, when a gentleman envelope containing a hundred dollars was handed him. "Uncle Tom's Cabin" is the bill Saturday, matinee and evening, Ally Chippendale appearing as Topsy. May 1, Manager Myer has a complimentary benefit tendered to him by a large number of the leading citizens, when "The Shaughraun" will receive its first performance in this city. The season closes 13, after which time it will be open to traveling combinations.....The Buffalo Bill and Texas Jack Combination is to appear in Music Hall May 5, 6..... Harrigan & Hart's Combination May 10, 11..... Maffitt & Tyler's "Humpty Dumpty" Troupe May 12, 13. Letter of April 29.

LOUIS F. BARRETT, leading heavies and character comedy, will be at liberty after June 24. See card.

A STAGE-MANAGER, first old man, and property man are wanted for the Academy of Music, St. John, N. B. Manager Nannary, in his card in this issue, requests the ladies and gentlemen engaged for the Summer season to assemble at the theatre May 16. The house will open May 18.

JOHN T. RAYMOND, with H. E. Abbey's dramatic company, played in Grand Rapids, Mich., to good business April 26, Detroit 27, 28, 29, Route: Bay City May 1, East Saginaw 2, Toledo, O., 5, 6, Dayton 8, Springfield 9, Columbus 10, 11, Wheeling, W. Va., 12, 13. Wm. H. Young is ahead.

MAUD ELLIS, a young lady desirous of adopting the stage as a profession, advertises her qualifications for a position in a dramatic company.

THE MCKEE RANKIN COMBINATION appeared in "Oliver Twist" at Col. Wood's Museum, Philadelphia, during the past week, ending April 29, Miss Eliza Newton appearing then at the matinees in "The Child of the Regiment." Wm. Davidge Jr. had his annual benefit on the afternoon and evening of April 24, when a lengthy programme attracted a large attendance, Wm. Davidge Sr. volunteering his services and appearing as Gregory Grizzle in the farce of "The Young Wife and Old Umbrella."

A SPECIAL MEETING of the Actors' Order of Friendship was held April 27 in Philadelphia, when the following committee was appointed to attend the funeral of the late Barney Williams: W. S. Fredericks, William Wheatley, W. H. Bailey, E. A. Sothern, Willis H. Page, John Ryan, W. J. Jones, John T. Raymond, Frank Evans, C. M. Walcot, B. G. Rogers, John A. Ellsler, B. W. Turner, Stuart Robson, Wm. Naylor, Thomas A'Becket, J. B. Roberts, George W. Gile, A. F. Stull and George W. Howard.

TURNER'S FIFTH-AVENUE COMBINATION produced "The Two Orphans" to a fair attendance during the week ending April 29 at the Walnut-street Theatre, Philadelphia, that being the second and last week of their season at that establishment. John E. Owens, assisted by Miss Minette Thompson, will commence an engagement on the 1st of May in "Victims" and "Solon Shingle." Mr. and Mrs. W. J. Florence will reappear here May 15 in "The Mighty Dollar," Miss Lucille Western and E. A. Sothern following.

MANAGERS OF THEATRES in this State may find it to their interest to peruse a copy of an act recently passed by the Legislature of New York, prohibiting the employment of children under the age of sixteen years, and published in our variety summary of this issue.

MISS IMOGENE VANDYKE, leading lady, can be addressed for engagements as per advertised address.

MISS KATE FIELD has been acting in England under the name of Mary Kemble. She recently played Yolante to the Juliana in "The Honeymoon" of Genevieve Ward, in London.

THE LATE CHARLOTTE CUSHMAN'S will was admitted to probate in Newport, R. I., to-day, May 1. J. Young Scammon, the hitherto missing witness, was present, and authenticated his own signature.

OUR CHICAGO, ILL., letter having failed to arrive, we give the appended brief summary of amusements in that city: At McVicker's Theatre, Edwin Booth was the attraction, and was announced for another week..... At the Museum, E. T. Stetson was the star..... At Hooley's Theatre, Putnam and company performed during the week. Salsbury's Troubadours are announced for this week.

THE BROOKLYN THEATRE was occupied for the week ending April 29 by the Yokes Family, who played a satisfactorily successful engagement. "The Belles of the Kitchen" was offered on Monday, Tuesday and Wednesday; "Fun in a Fog" the remainder of the week, in each case the entertainment opening with the usual display of "Naval Engagements." At the Saturday matinee the comedy drama of "The Jacobite" was given, concluding with the first-mentioned of the Yokes specialties. This week a season of minstrelsy will be inaugurated by the company known as Dupree & Benedict's Minstrels..... On Saturday, May 6, at Brooklyn Academy of Music, Frank Roche will appear at both a matinee and an evening performance. "Camille" will constitute the afternoon attraction, while in the evening the programme will comprise "The Honeymoon," the fourth act of "Camille," and a favorite farce. Mr. Roche's support will number Walter Lennox, Will Griffiths, Laura Linden, Mrs. Farren, and several leading members of the Brooklyn Theatre Company.

GEORGE RIGNOLD, it is rumored, is going to San Francisco, Cal., to act the title-role in "Henry V," in opposition to Lawrence Barrett, as he shall appear there in that character with the Jarrett & Palmer Combination at the California Theatre.

JOHANNA PRITCHARD, who has been an inmate of the Homeopathic Hospital in Brooklyn, L. I., for the past four months, has recently undergone an operation for straightening her right limb, which was performed by several eminent surgeons of that city. She is now able to walk about her room, using both feet, and expects to be fully restored to health in time next Spring. During her sojourn there she has sketched the plots of two tragic dramas, in which she expects shortly to act.

C. F. LIND advertises for a position in a traveling company.

E. A. SOTHERN is to play under the management of Simmonds & Wall in Columbus, O., May 15, Dayton 16, Toledo 17, Hamilton, Ont., 18, Toronto 19, 20 Belleville 22, Ottawa 23, 24, Montreal 25, 26, 27, Watertown, N. Y., 29, Syracuse 30, Albany 31, Troy June 1, Poughkeepsie 2, Newark, N. J., 3.

MISS JULIE COVENTRY, soubrette and vocalist, advertises for an engagement for the Summer season.

JAMES WARD'S DRAMATIC COMPANY, including James H. Taylor, Edwin F. Thorne, Joseph Nagle and others, are billed to play "Julius Cæsar" in Reading, Pa., May 3, and "Lost at Sea" 4.

A FIRST OLD MAN and first low comedian are wanted as per E. A. McDowell's card.

JOHN DILLON'S COMEDY COMPANY is to perform in Atchison, Kas., May 1, Leavenworth 2, 3, Lawrence 4, Topeka 5, 6, Kansas City 8, 9, 10.

MUSICAL.

CONCERT HALL, Philadelphia, was announced to open May 6 for the season, as a musical hall, with a large orchestra and military band, under the direction of W. P. Pasquale, and led by Edward Gaviel. Miss Helen Houghton appears in recitations, in conjunction with a company of operatic vocalists and the "Empire" Jubilee Team.

THE WOMEN'S CENTENNIAL MUSIC HALL, erected on the ground attached to the late Forrest Mansion, Broad and Master streets, Philadelphia, will be opened May 11 by Theodore Thomas' Orchestra, and with J. Truman Quigg as the manager.

ALBISU'S SPANISH-OPERA COMPANY will make their first appearance in the United States on the 15th of May at Col. Wood's Museum, Philadelphia.

THE KELLOGG ENGLISH-OPERA COMPANY gave a complete and creditable rendition of Auber's opera of "The Star of the North" at the Academy of Music, Philadelphia, on the evenings respectively of April 24 and 26, the programme for the balance of the week being as follows: April 28, "Maritana;" 27, Emani; 28, "The Bohemian Girl;" and "Il Trovatore" at the matinee 29. The Kellogg Company during the present week will make a change of programme nightly. Attendance good, and an improvement on the opening week of this troupe.

PROF. PECKHAM and pupils gave an operatic concert at Musical Fund Hall, Philadelphia, on April 28, a large audience being present.

F. T. S. DARLEY'S new cantata of "Malchus" was performed for the first time on the 27th of April at Horticultural Hall, Philadelphia, by the Handel and Haydn Society of Philadelphia, with all the members of the Philharmonic Orchestra of New York. An excellent attendance was noticeable.

WILL TYLER, clarionet and tenor, advertises for an engagement.

IRVIN T. BUSH, double bass and tenor player, closes his engagement with Heywood Brothers' Combination May 5. Address care of this office.

THE ORPHEUS SOCIETY of Cincinnati, O., gave an excellent performance of "Undine" at Robinson's Opera-house, in that city, April 27, 28, to big houses. Flora Mueller the soprano was highly praised.

MRS. JAS. A. OATES' Comic-opera Company, under the management of Thos. Maguire, are announced to perform in San Francisco, Cal., for five weeks, thence to Sacramento, Stockton, Salt Lake, Denver, Omaha, St. Joseph, Kansas City, St. Louis, and East, either to New York or Boston. A card, descriptive of the appointments and capacity of the Academy of Music, San Francisco, Cal., and also containing particulars of the opera company, can be found in our advertising department.

SMITH'S BELLRINGERS gave entertainments in Crisman, Ill., April 24, Dana 25, Montezuma, Ind., 26, Newport 27, Danville, Ill., 28, 29.

THE PIRATES OF PENZANCE are to perform in St. Louis, Mo., one week, commencing May 15, at St. Joseph, Mo., 8, Atchison, Kas., 9, Lincoln, Neb., 10, Cheyenne, W. T., 11, 12, 13.

CHRISTOPHER TEAL, B-flat cornet-player, advertises for an engagement.

Owing to the numerous engagements in Boston of Georgie Dean Spaulding, she will not start upon a traveling tour until next Fall.

"MY PRETTY JEANETTE" and other songs-and-dances, Dutch and comic songs, are published by H. N. Hempstead. For prices, etc., see our advertising department.

"BATHING IN THE SURF," "No Smoking Allowed," and other recent musical publications in ten cent form can be obtained at Harding's, advertised elsewhere.

SIDER'S SWISS BELLRINGERS concertize at Katonah, N. Y., May 1, Croton Falls 2, Carmel 3, Brewster 4, Patterson, N. J., 5, Pawlings 6.

MISS ANNIE MONTAGUE, formerly connected with the Kellogg English-opera Troupe, is living in Baltimore with her uncle, a prominent lawyer.

"CRISPINO E LA COMARE," by Ricci, was performed at Germania Maennerchor Hall, Baltimore, Md., on April 27, for the benefit of the Italian Benevolent Society. Miss Silina Baraldi, a native of Italy, residing in Baltimore, made her debut on the occasion.

AT THE MEMPHIS (TENN.) THEATRE the Julia Mathews' English Opera-bouffe Company appeared April 27 in "Girofle-Girofla," then performed for the first time in that city. "La Fille de Madame Angot" was to have been presented 28, "Bohemian Girl" matinee 29, and at night "The Grand Duchess." Attendance good.

VARIETY HALLS.

HARRY LINDLEY, manager of De Bar's opera-house, Montreal, left for parts unknown April 25, and, we are informed, owing most of his company and orchestra from one to three weeks' salary. Some of them are without means to pay their board and leave the city.

CINCINNATI VARIETY NEWS to April 26 is furnished by our correspondent as appended: "At the National Theatre Comique the new appearances 24 were the Parker Sisters, Master Tommy Fish and W. H. Schneider. The Parker Sisters are very clever and piquant in songs-and-dances, and have become favorites. Master Fish is an excellent performer on the cornet for so small a boy, and is therefore a good card. W. H. Schneider appeared as Gerald Grey in the drama of 'Enchre,' which is the same play as Milton Nobles' 'Phœnix,' being only slightly altered. Lizzie Shelton as Blanche, a flower-girl, showed considerable talent. J. E. McDonough, C. Whitman, Chas. McDonald and Dollie Whitman figured to advantage in the support. Viola Morris, Charley Shay, Lizzie Shelton, Redmond and Devere and the Levannion Brothers were the other features of the olio. Departures 29: Lizzie Shelton, for Cleveland; Redmond and Devere, for Louisville; Levannion Brothers, for Cleveland; and W. H. Schneider, for Indianapolis. The business this week has averaged very fairly. To appear May 1: J. Holmes Grover Jr. in 'I O U;' Johnny Shay, Crawford Brothers and Charley Gardner..... Sadie Lloyd Blood, professionally known as Sadie Lloyd, a well-known serio-comic vocalist, died in this city yesterday, and was buried in Spring Grove Cemetery. She was the wife of Harry Blood the veteran banjoist, and sister to Amy Lloyd, who is the wife of Charley Gardner. She had been in the profession about six years, was a native of Philadelphia, and was about forty years of age. Until attacked by her lingering disease—a cancer—she ranked well as a vocalist, and was personally noted as an amiable lady..... Charley Gallagher opened at the Olympic 24. Charley McCaslin and Ella Stowe of this theatre were duly wedded 17..... Billy Maloney and Mabel Gray have been added to the company at the Eldorado."

AZIZA, in his monologue entertainment, is open for engagements. He can be addressed care of this office.

I. DAVEAU, negro and variety sketch writer, etc., advertises in this issue.

J. RYAN, Irish comedian, vocalist and writer, advertises for a lady partner.

CHAS. W. YOUNG joined Mme. Rentz's Female Minstrels at Albany, N. Y., April 29.

COL. WM. E. SINN, manager of the Park Theatre, Brooklyn, N. Y., publishes a list of the attractions to appear there during the present and Summer seasons, with particulars as to vacant dates. Dramatic stars and combinations and variety performers desiring dates for the regular season of 1876-7 are also referred to the advertisement.

THE PRESENT WHEREABOUTS of Master Leo, who was performing in Cheyenne, W. T., in Dec., 1874, and who went from there to San Francisco, Cal., is sought after by his mother, who now resides at No. 1,431 Buttonwood street, Philadelphia, Pa.

HANNE MONTAGUE, character vocalist, announces no open dates until October. He is now appearing at Tony Pastor's Theatre, this city.

CARRIE DUNCAN, serio-comic vocalist, is now performing at Tony Pastor's Theatre, this city.

LITTLE TODD, the juvenile gymnastic artist, now appearing in his pedestal specialty in the pantomime of "Humpty Dumpty" at the Olympic Theatre, this city, can be addressed for dates through his agent and tutor, Charles Crosby, who advertises.

J. H. RYAN advertises that he would like to hear from Gus Mills.

CHARLES ROSOLLMAN, Dutch specialty artist, now engaged at the Theatre Comique, this city, publishes his address in this issue.

SNOW BROS., acrobats, announce that they have been engaged by Robert Fox, manager of the American Theatre, Philadelphia, Pa., for the ensuing season, extending from May 22 to November. Managers desiring to engage them for the Fall and Winter season are referred to their card.

AT THE ODEON VARIETIES, Baltimore, Md., the company the past week included Marieques & Philips, the Hallbrooke Sisters, Lillie Raymond, Charles and Marian Young, Annie Hindle, Tommy Heywood, R. Jean Buckley and Dick Smith.

MOLLIE WILSON, vocalist, was added to the company at Trimble's Varieties Theatre, Pittsburg, Pa., on April 24. The programme was garnished with the specialties of Manchester and Jennings, Edna Markley, Harry Watson and Lizzie Sherman, the Bynes, Tierney and Cronin, Lulu Delmay, the Victorellis, Joe Lang and John Bucklin. Miss Delmay was the recipient of a benefit on the 28th. On May 5 a benefit will be tendered Joe Lang, the present stage-manager. Closing April 29 were Lulu Delmay, to Philadelphia; Victorellis, to Boston; Tierney and Cronin, to Philadelphia; and Edna Markley, to New York. Shaffer and Nelson and the Bennett Sisters will commence on May 1.

DOC. SMITH will leave the Heywood Brothers' Combination May 14, he having been engaged as contracting agent for E. S. Washburn's Last Sensation.

C. P. ROBINSON, comic vocalist and song-and-dance artist, whose address is care of this office, wants an engagement.

VARIETY PERFORMERS, an agent and a programmer are wanted for a first-class entertainment. Address "Manager," as per advertisement.

THE ACADEMY OF MUSIC (late Wilson Hall), Germantown, Philadelphia, Pa., will be opened as a vaudeville theatre on May 15. Wm. H. Fitzgerald is the proprietor; W. V. Watkins, treasurer; Frank Wild, stage-manager. Performers are wanted, and specialty artists, combinations and sensational stars are requested to communicate with the proprietor for vacant dates.

MANAGERS wishing people and artists desiring engagements are referred to Davis & Co.'s cards.

JOHN RILEY, Irish character vocalist, who is now performing at the Howard Athenæum, Boston, Mass., opens at Shelby's Adelphi, Buffalo, N. Y., May 15.

GORMAN AND ROSE, the Dutch song-and-dance men, have dissolved partnership by mutual consent, and the latter has associated himself with Al. Stevens.

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Miscellaneous and Sporting advertisements, 20 cents per line for each insertion.

Extracts from other papers, incorporated in news departments, 30 cents per line.

Advertisements to be paid for at the time of insertion, and liberal discount made when paid for three months or longer in advance. FRANK QUEEN, Editor and Proprietor.

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AMUSEMENTS.

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8th ST., BET. 2d AND 3d AVS.
A GRAND FESTIVAL OF SENSATIONS.
FRANK GIBBONS, KING OF THE AIR,
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THE FRENCH TWIN SISTERS,
in their artistic songs-and-dances, jigs, sketches, &c.
GUY LINTON AND LUCY ADAMS,
the talented Vocal Artists.
REGAN BROTHERS, the Musical Mokes.
MISS IDA BURT, the charming Serio-comic Vocalist.
THE BOHEMIAN BALLET TROUPE,
in the comic Irish Ballet of
COLLEEN OF KILDARE.
The Tivoli Star Combination in new and brilliant olio.
Concluding with Sig. Constantine's Pantomime
JACQUES AND BERTRAND,
OR THE TWO FUGITIVES.
Artists desiring engagements should address
6-11* SIG. CONSTANTINE, Stage-manager.

PARISIAN VARIETIES,
Sixteenth street and Broadway,
EVERY EVENING AT 8 O'CLOCK.
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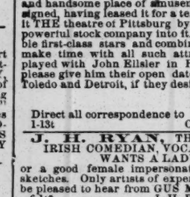

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AMERICAN THEATRE, Philadelphia,
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in their line for the Fall and Winter season, and will be pleased to hear from all managers of the LEADING VARIETY THEATRES for whom they have had the pleasure of performing during the past season.
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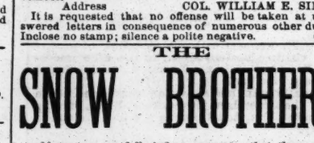

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